ISSUE SIXTY

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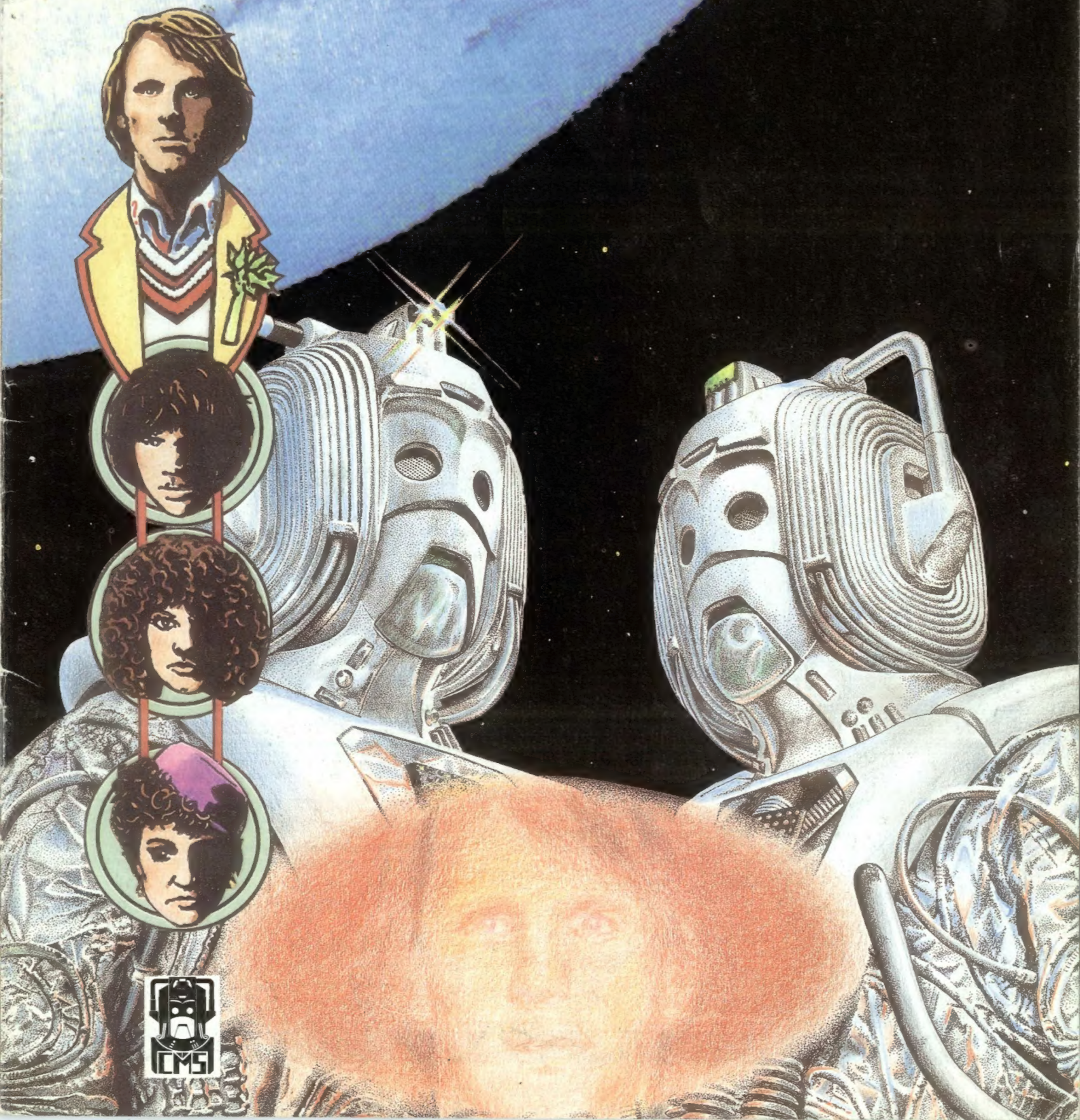
DOCTOR WHO

IN-VISION

EARTH SHOCK

THE MAKING OF A TELEVISION DRAMA SERIES



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Tuesday, September 3 2526 Thought: Did the Earth move for you?

Doctor Who is back!
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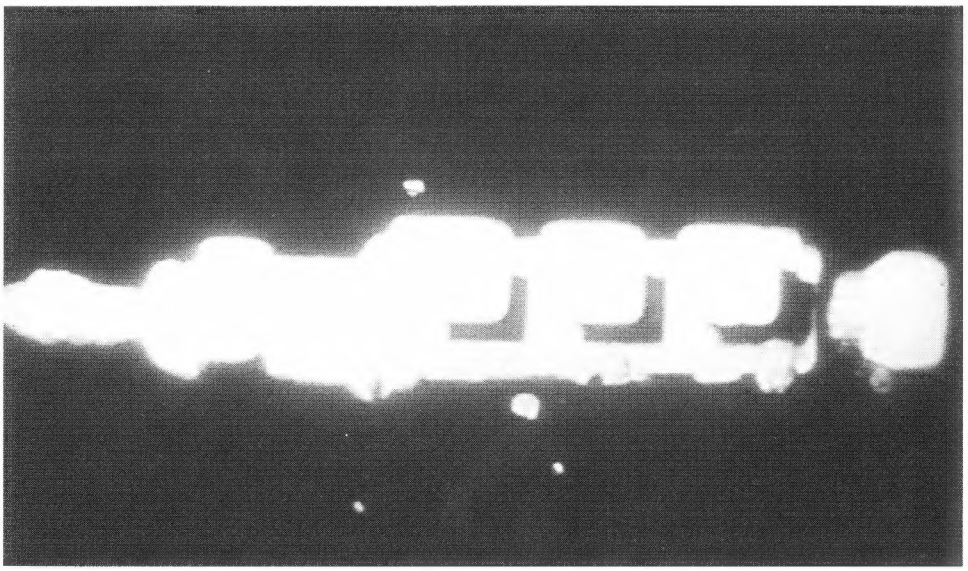
GOTCHA!



SNEAKY CYBES TRY TO BLOW UP PEACE CONFERENCE!

EXCLUSIVE

Loaded to bursting with tens of thousands of fanatical Cybertroopers, an inter-stellar freighter last night transgressed Earth Security's hundred-million-mile exclusion zone.

The rogue ship was blown out of space-time thanks to the brave efforts of a young BRITISH boy. The have-a-go hero threw in his lot with the Earth Defence Force squad who discovered the plot, and gave his life to save the planet.

Boy in Pyjamas Flees Four-in-a-Pod Romp

None of the boy's family were available for comment this morning. The recently promoted Major (formerly Lieutenant) 'Scotty' Scott of the Earth Defence Force — one of the few survivors of the freighter's destruction — commented: "He was a well-liked lad with a bright future ahead of him. Not that we thought it'd be quite that bright."

Major Must Go

The boy-hero leapt from the safety of a departing escape capsule in a desperate last-bid attempt to put a spanner in the works of the silver giants' deadly machinations. Major Scott added: "We tried to stop him, but he wouldn't listen. There was no point throwing away all our lives. We had to go."

What a Bomb-er!

Our brave boys (and girls), Regimental Motto *Latebris vos Occultate* ("Take Cover!"), discovered the evil plot while investigating the deaths of a bunch of sponging scientists using Global Lottery funds to

Continued over page

THE STAR SAYS

THE BRITS ARE BACK - AND WE'RE GOING FOR GOLD!

Yet again a Brit — a true Brit — has saved human civilisation as we know it from the forces of alien devastation.

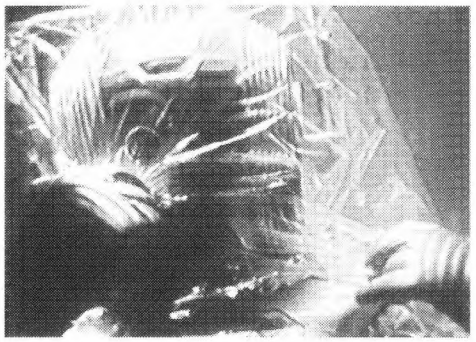
While the likes of Germany and France can only produce such swarthy scoundrels as Hitler and Napoleon, Britain — Great Britain — continues to prove a nation of heroes — the land of the royal Windsor dynasty, of Marks and Spencers, Woolworths and the Irish soccer team — a blessed plot defended and guided by that most English of Englishmen, our beloved President Perpetual Portillo. For as good King Henry VIII bellowed as he led the Brits against the Hun at the battle of Bosworth Field — Cry God for Adric, England and St George!

We've never had much time the dodgy dragons, and normally we'd tell their Galactic Alliance where to get off.

But if the Draconians want to help us whack the sneaky Cybes, then they're welcome to join in the fun. At least they had the front to fight a proper war — even if they keep forgetting who won!

The sinking of the Belgrano took place some six weeks after the transmission of Earthshock's final episode.

It scarcely seems possible to replicate the poor taste with which the tabloid press treated this event, and it would be nice to hope they'll have improved by the 26th Century – but don't stake your lottery card on it!



TEN THINGS YOU NEVER KNEW ABOUT THE TIN TWITS

1. They can't talk properly.
2. They don't have proper names.
3. They don't like our food.
4. They never say "thank you" or "please".
5. They stink of motor oil and never shower or bath.
6. They don't understand our music.
7. They try to convert you to their ways.
8. Some of them are black.
9. They live in sewers and never change their underwear.
10. They're rarely seen with Cyberladies — know what I mean?!

SHOCKING!

Continued from front page

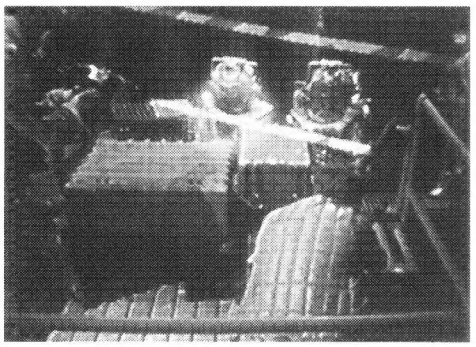
explore a cave system. They tracked the malicious masterminds to their freighter base, and drove them off in a brilliant commando operation.

Golden Star Clogged My Respirator

In an unrelated incident last night, the Supreme Leader of the Cyberpeople was killed in a freak time-travelling accident when, during unforeseen turbulence, he tripped and fell over onto a small piece of gold which somehow got lodged in his chest unit.

Cyber-Leadership Crisis

Following the demise of their commander in chief, the Telosian Junta are set to elect a new leader. The strongest candidate seems to be a hard-nosed Cyberwoman known only as the Iron Lady.



ALL OF OUR DINOSAURS ARE MISSING

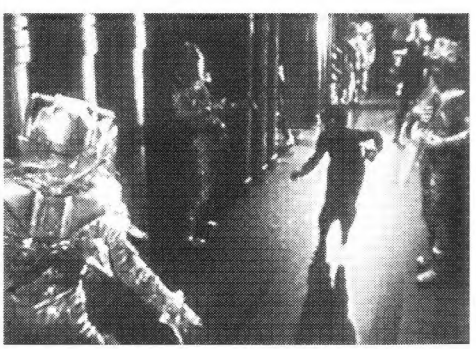
In the early hours of this morning, managers at Florida's famous Cretaceous World — the planet's last remaining dinosaur reserve — called a press conference to announce the shock news that the theme park's entire stock of giant reptiles appears to have vanished overnight.

Monster Crash

Scientists across the globe are puzzled by the sudden disappearance of dinosaur remains from many museum collections. Professor Simon Borg, director of South Kensington's Museum of Xenobiology, wept into his tea. "It's like some kind of crazy practical joke. All our dinosaur fossils less than about fifty million years old have just evaporated into thin air. Personally I blame the French."

Tyrannosaurus Wrecks!

Mr Don Canard, the chief executive of Cretaceous Holdings PLC, was in a similar state of shock. "We thought the buggers might have broken out of their enclosures, but there's no sign of any damage. It's almost as if they'd all died out aeons ago — and we've only just found out about it." The Miami police have taken an elderly Lurman tourist into custody.



ORIGINS:

LIEUTENANT: There is a missile on our port bow.
LEADER: Engage full thrust. Deploy energy shield...
(MISSILE DETONATES. THE SHIP EXPLODES)

So ended the Cybermen's only major television appearance in the 1970s, blown to fragments by the Vogans' Skystriker missile during the last episode of REVENGE OF THE CYBERMEN, a four-part serial first screened in April/May 1975.

Despite their status as the second most popular monsters in **Doctor Who**, the Cybermen had mostly been ignored since the last of their heyday serials, THE INVASION in 1969. Feeling they had been over-used towards the end of the Sixties, Barry Letts and Terrance Dicks deliberately avoided using them throughout their tenure on the series, although it was via a *Radio Times* letters page column in Spring 1974 that Barry Letts dropped a loaded hint the silver giants would be returning in 1975. By the time they took up the reigns of power, Philip Hinchcliffe and Robert Holmes were committed to producing REVENGE OF THE CYBERMEN, but the former quickly let it be known he intended phasing out the cliched "rubber suit aliens" in favour of more subtle horror signatures. Neither was Graham Williams a particular fan of the programme's archive of traditional monsters, only agreeing to centre-stage the Daleks because it made good ratings sense as a season opener.

Thus it was left to John Nathan-Turner to end the thirteen year partial vacuum of Cybermen appearances which had limited them to just one largely-unapplauded story, and four brief cameos in THE WAR GAMES, THE MIND OF EVIL, CARNIVAL OF MONSTERS and LOGOPOLIS.

Nevertheless the real will to produce a new Cybermen adventure did not come until after Tom Baker's departure from the series. Anxious to establish his own gallery of aliens and monsters, rather than rely on the show's past, John Nathan-Turner's first season had been deliberately innovative. The down side had been ratings which had wavered under a triple assault from robots, monsters and thinly clad bimbos, all of which were trade-marks of the opposition from ITV's, **Buck Rogers in the 25th Century**.

The Daleks Nathan-Turner was reluctant to use, feeling they lacked performance and any sustained presence on screen once the "surprise" of their initial appearance had dissipated. Votes in favour of the Cybermen came firstly from Ian Levine, then from representatives of the *Appreciation Society*, and finally from in-coming Doctor Peter Davison who had gone public very early on in naming the Cybermen as his favourite monsters from the show.

Outside the Production Office Nathan-Turner refused to be drawn on when precisely the Cybermen would return. Privately, and under pressure to improve the lack-lustre viewing figures of Season 18, he had already decided the silver giants should return in Peter Davison's first year.

The path to EARTHSHOCK, however, was not an easy one. Problems dogged the script's evolution from January right through to mid-summer 1981, and its production tested the mettle of every creative talent working on the show. The results, though, were impressive. EARTHSHOCK was the clear winner in every season poll conducted in 1982. The design of the new Cybermen was so powerful an image that the main components of the costume stayed more or less unchanged throughout the remainder of the Eighties. Ratings averaged over three million higher than for the equivalent 1980 penultimate story, THE KEEPER OF TRAKEN, and the appearance of the Cybermen at the end of episode one was arguably the last, best-kept secret the Production Office managed to keep from public and fans alike.

SCRIPT:

BBC records are unclear precisely how early on the search for a workable Cybermen script began. Neither Christopher Bidmead nor Antony Root have ever mentioned actively seeking to commission plotlines, and yet the Script Library at Acton has on its lists a submission dated 1981 for a story by Gerry Davis, GENESIS OF THE CYBERMEN.

This appears to have been an unsolicited entry which went "into the cupboard" for potential consideration in the event of a script emergency. However, unlike material by, among others, Tanith Lee, Andrew Smith and Bill Lyons, its existence was apparently not acknowledged by the Production Office even though it went officially on file.

In one of the last major interviews he gave, Gerry Davis voiced his thoughts on this state of affairs, and events which followed, to the editor of DWB, Gary Leigh. "I sent a rough sort of storyline expecting that they'd say. 'Well no, fifteen years later the programme's changed a lot'. Then you'd expect to be brought in by either Nathan-Turner or Eric Saward and told, 'Okay Gerry, thanks for writing this but this is not what we want now because what we're doing is different. But that's fine because you're a professional, so you can adapt to that'. But that never happened and I don't know why. But I would like to have done another one. I've had one in mind for a long time which is a genesis of the Cybermen story, and I'd love to do it. But every time I turn around and go back to America I find Nathan-Turner's commissioned another Cyber-script, and I'm not even invited to do it. It wasn't very pleasant to be snubbed like that."

Years later Gerry Davis did finally see the draft of his Cybermen origin story appear as a chapter in the David Banks book, ***Doctor Who** - Cybermen*, produced by *Who Dares Publishing* in 1988.

At the time Eric Saward first assumed the Script-Editor's chair in April 1981, story five was still slated as THE ENEMY WITHIN, a second attempt by Christopher Bidmead to get a **Doctor Who** story by s/f author Christopher Priest on air. Already these scripts were hitting problems, due mainly to Priest's inexperience in writing workable material for television. Antony Root had done some liaison work with the writer before his departure to **Juliet Bravo**, but it fell to Saward to do the final assessments and figure out if THE ENEMY WITHIN could be made to work.

The decision, made sometime early July, was that it wouldn't. Christopher Priest was paid for the work he had done to date, but was never approached to write for the series again. Priest has since indicated in comments to the fanzine *Purple Haze* that his treatment left him disinclined to have anything to do with the series — even watching it — and it is known that he received a formal apology for comments made about his work.

Loss of THE ENEMY WITHIN left a big hole in the production schedules which had to be filled quickly. By this point the options to replace with anything commissioned by Bidmead were exhausted. Whatever would plug the gap would have to be found from scratch. The opportunity to relaunch the Cybermen was suddenly there. The only question mark lay over the identity of the writer.

Interviewed in 1984 by David Howe about the writing of THE FIVE DOCTORS, Terrance Dicks made the following wry comments about Cybermen and Eric Saward;-

"They already knew they wanted the Cybermen as the lead monster. This is because Eric Saward has an obsession with Cybermen. I think he really wants to be one. I said to him afterwards that it was like writing a show where you've got the Director's girlfriend in it, because after a bit he'd say... 'We haven't seen the Cybermen for quite a while,' and, 'The Cybermen aren't doing very well,' and I have to bring them back in again. I've teased Eric about it quite a lot."

Saward acknowledges this gentle ribbing and admits it is not entirely misplaced. The Cybermen were favourite monsters from his days purely as a viewer, and as he studied tapes of the show, loaned to him by Ian Levine, he came to appreciate the levels of menace and threat they could pose, the power they could wield, and how suitable they were to one of **Doctor Who**'s ideal plot devices; the cut-off environment with the enemy trying to break through to attack the vulnerable characters within.

Bluntly, Eric Saward wanted to write the Cybermen story himself. This was nominally impossible while he was installed as the series Script-editor. However, his initial contract with the BBC was only for a three month period, due to the presumption that Antony Root would be returning from his attachment to **Juliet Bravo** in July. Long before then John Nathan-Turner had been informed Root's posting was being made permanent, leaving the track free for Saward to continue in his post.

The workaround agreed to keep within regulations was that Saward would formally leave the **Doctor Who** Production Office at the end of his trial period in July 1991. He would then be commissioned as a freelance writer to pen the four-part Cybermen story. As he could not be listed as both author and Script-Editor, the latter credit would go to the show's nominal holder of that position, Antony Root, who was, after all, only on secondment to another series. Once scripting was well under way, John Nathan-Turner would act on the advice that Root was not returning and engage Saward formally as the series' new, permanent Story Editor.

SCRIPT-EDITING:

There is no evidence to suggest that Antony Root ever saw or worked on any of Saward's Cybermen material, which came in with the working title of SENTINEL. It was purely a cosmetic credit even though it was perpetuated on the finished serial's closing titles.

As mentioned above, Saward only started his storyline once he had seen every episode featuring the Cybermen which existed in the archives, and read the script for THE TOMB OF THE CYBERMEN which, at the time, was still listed as a missing recording. He spent a lot of time researching and analysing all the elements in those serials which, he felt, made them work; the claustrophobic environments, dark, gloomy tunnels and corridors, the conflicts between logical and emotional response, eerie sequences of the creatures hatching out of hibernation, and the sheer physical might of these armoured giants. With help from Ian Levine he looked into the basic continuity of the Cybermen and their relationship with the two planets Mondas and Telos.

In terms of script content Saward had virtually 'carte blanche' to write as he wished. The only stipulation he was handed by John Nathan-Turner was that the serial should write out Adric. Matthew Waterhouse had been contracted for the whole of Season 20 but it was becoming apparent writers were experiencing great difficulty penning material for the Doctor plus three companions. The worry was always ensuring everyone had enough to say and do, particularly in those scenes set aboard the TARDIS.

Additionally it was clear the character of Adric was not working out according to the original brief that he should come across as a cocky, Artful Dodger. Waterhouse always tried hard with the material he was given, but too many writers had slipped over the months into the trap of using Adric purely as a comic foil or as the butt of humorous comments, usually from his compatriots aboard the TARDIS.

Interviewed for DWM in 1993 Matthew Waterhouse asserts it was his decision to leave the series, having become frustrated with the role. Anecdotal evidence, however, points to the young actor not being unaware of his impending demise until the day the scripts for EARTHSHOCK arrived on his door-step. Recounting the events which followed, Nathan-Turner maintains Waterhouse would not speak to him for a fortnight after the scripts were delivered, opining to others instead that if Adric was killed, he could never ever again return to the series. The Producer's reply to this criticism was that the Doctor could always meet Adric again, but at a point before his death...

Delivered in September and formally re-named EARTHSHOCK only after recording had completed, Saward's four SENTINEL scripts reflected his growing enthusiasm for the series with a level of stage direction on the pages rare in common scripting practice.

The objective of the first episode was clearly to mislead the viewers into thinking they have enough information to recognise the enemy when, as the last minute proves, clearly they do not. Notionally titling his cave assassins 'Silhouettes', Saward was very precise in describing them (for the benefit of the Costume Designer):

> Both the shapes, or Silhouettes, are very tall and lean, in fact the very essence of what we consider physical perfection, although neither of them has hair or facial features. The Silhouettes are armed but, unlike the troopers, their weapon system is built into their hands. To fire their weapons they simply extend the index finger of their left hand. NB: Costume: I would suggest the Silhouettes be each dressed in a one-piece black body stocking which covers the whole body, including the head.

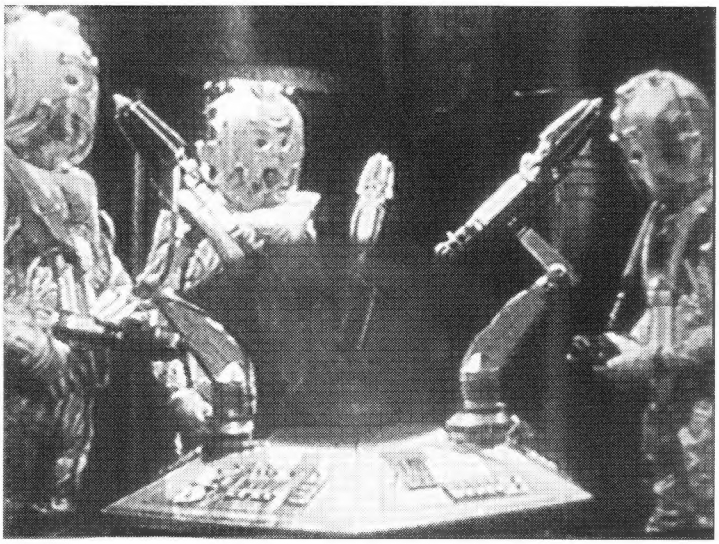
The flashback scenes of previous Doctors were incorporated into the scripts right from the beginning. This was a direct result of the kudos John Nathan-Turner had accrued including similar material in LOGOPOLIS. Urged on by the continuity conscious Ian Levine, Nathan-Turner's ideal was to go one better by including lengthier extracts featuring the voices of the Doctor's past selves as well as their visual images; something which had not previously been attempted on the show. As before it was agreed Levine would do the spade-work finding the appropriate clips to use in the flashbacks. The only laid-down criteria was that each extract should feature a Doctor standing next to, or close by, a Cyberman. Prudently Saward wrote speeches for the Cyber Leader to introduce the three past Doctors. He also included a technically superfluous footnote in the script;-

> NOTE: The Cybermen would not know of the Doctor in the form of Jon Pertwee as they did not meet. (In terms of overall **Doctor Who** continuity, this comment could be argued as untrue in retrospect...)

As with THE VISITATION, Saward's character definitions were very detailed and precise. The roles of Berger and Captain Briggs were both written as female parts as the author knew in advance John Nathan-Turner was planning to cast a prominent mature actress as the guest star of this serial.

Their introductory scenes read as follows:

> The bridge is long, narrow and crammed with instruments. Instrumentation necessary for the story; computer console with large display screen, a large scanner screen on the wall. Below the main scanner is a series of monitors showing key areas of the ship. At one end of the bridge is an airlock leading to an escape pod. Berger, the first officer, is slouched in a chair, reading. She is a lean, hard woman in her early thirties. Ringway, the ship's navigator, stands ram-rod stiff in front of the scanner screen, staring at the space station. In spite of his stance, Ringway is very nervous...
>
> Captain Briggs enters the bridge. She is a large, hawk-like woman in her early fifties. She is also in a very bad mood.



The vanishing Cyberman: there in the cliffhanger to episode one; gone for most of episode two!

During various convention appearances Janet Fielding has given the impression Tegan's line about being "a mouth on legs" was an impromptu ad-lib. In actual fact the line was fully scripted, and even referenced on the preceding script page as the scene to follow next in story order.

Saward could not have known the precise number of Cybermen costumes that would be made for EARTHSHOCK, so the script did differ in places to what was ultimately screened on TV. The establishing scenes inside the Cyber Leader's silo referenced one other Cybermen in attendance, where in fact two were present on TV (though the second rapidly disappears and his presence makes little sense in plot terms). Similarly, the script prompted two Cybermen into the test of trying to break through the airlock door onto the bridge, only to become stuck. Budget restrictions would limit the assault party to just one individual.

The finished camera scripts ran from between 88 pages (episode one) to exactly 100 pages (episode four), making EARTHSHOCK a virtual record-breaker for the number of scenes in a four-part serial. This was, by agreement, intentional. The Producer, Script-Editor and, later, the Director all wanted to try and attempt a fast-paced TV-movie, with lots of scene changes and fast inter-cuts. To this end EARTHSHOCK became remarkable for its sheer number of short scenes and the level of editing which brought it all together.

One very short scene which was scripted and recorded but never used in the programme was a shot of the Doctor and his four companions standing outside the TARDIS in the freighter hold waving and wishing everyone Merry Christmas. The shot was edited out during post-production and used as part of the BBC's festive season trailers for December 1981, when it marked the fifth Doctor's first transmitted appearance.

DIRECTOR AND TEAM:

The show-case nature and the epic TV movie qualities planned for this serial made the choice from John Nathan-Turner's retinue of preferred Directors almost automatic. Only one from the list he had employed up to now had demonstrated the fine balance between rigid authoritarianism and artistic flair that would make real all the ambitions Nathan-Turner had for this serial. With KINDA still not quite behind him Peter Grimwade was asked to tackle his second **Doctor Who** production for 1981.

A figure in his early forties, Grimwade's association with **Doctor Who** went back more than ten years to Jon Pertwee's debut serial, SPEARHEAD FROM SPACE, although it had only been since John Nathan-Turner's appointment as Producer that he had attained his goal of directing for the series. Speaking after the event, Grimwade named EARTHSHOCK as a great show to do, albeit very complex due to the inordinately high number of short scenes and cutaways, which were nearly double the require-

Continued on page 9

VANCE WAITED by the freighter's airlock, tapping on the wall with bored impatience. They were late and he really wanted to be elsewhere; for him, this was the definitely the worst part of the voyage. So close to home and yet so far.

Earth regulations insisted that all vessels pass through customs control before they even approach the planet and until they had been granted that clearance, they could go no further. And so here they were, stuck on the outer rim of the solar system, waiting.

Vance both heard and felt the sudden clang of metal against metal and realised that the customs officers had finally arrived. The airlock hissed as air started rushing into it. The green light on the indicator panel quickly light up and Vance punched the button that would open the airlock door. With a sound of tortured metal it slid open, revealing two figures wearing the bland black uniforms of Earth customs control officials.

The lead official gave Vance a cursory glance and looked away, as if satisfied the crewman was a lower form of life. The other stared about, uninterested in his surroundings.

"Take us to the hold."

Vance indicated a corridor to the left, and followed at a discreet distance as they set off at a brisk pace. The two men appeared to talk as they walked, inclining their heads as if answering each other's questions, yet however hard he strained Vance was unable to catch a word. He decided to strike up a conversation.

"So what's it like being a customs official then?" he asked loudly.

There was a pause and he wondered for a moment whether they intended to ignore him. Then the first man turned his head, "What?"

"I was just wondering if this was an interesting job."

"What is the reason for your interest?" the second official asked, turning his head as they suddenly stopped walking.

"No reason, just trying to make polite conversation."

The two men glared at him and then stated simply, "Don't!"

They resumed their march. Vance hung back again and cursed the navigations officer for giving him this rotten assignment in the first place. By the time they eventually reached the freighter's hold, he was feeling increasingly nervous. He couldn't really place what the problem was — he supposed that it had something to do with the looks the officials were giving him, as if they were sizeing him up for something.

"Pull yourself together," he thought, reminding himself that his nervousness had a very real cause. What would they do if they found out about the missing crew members? There'd be hell to pay, he was sure. He hoped they wouldn't ask about the obvious lack of crew.

Distracted, Vance only realised that the two men had stopped walking when he nearly bumped into them. "Leave us now. We will find you when we have finished."

Vance didn't need telling twice. He didn't stop till he'd turned a corner. Propping himself against a silo, he sighed in relief. "Perhaps if I hide myself away, they'll find someone else to escort them off."

Before leaving, he took one last look back at the officials.

"What the hell?"

He had expected to see the two men opening the crates and inspecting the silos. Instead they were just standing there, arms hanging loosely by their sides, staring straight ahead.

He really should go and tell someone about their behaviour. But what was there really to say? So they were acting strangely, who wasn't these days? He could think of one officer who had been behaving just as oddly over the last few weeks. Finally he decided to go and tell Carson — about the only person on this ship that Vance knew well enough to trust.

He was about to leave, when one of the men raised an arm, placing his hand against his left ear and cocking his head to one side. The, after a moment, the man lowered his arm, and the two officials set off down one of the many corridors.

Vance turned to run and almost screamed as he collided with the figure who had been standing behind him.

"What are you doing down here?" Ringway snapped, brushing aside Vance's explanation. "Why are you sneaking about and peering round corners?"

Vance wasn't sure that he trusted Ringway and decided not to share his feelings of unease. He settled for a vague reply, "I was just watching them, there was something odd about them."

"They are customs officials, what do you expect?" answered Ringway quickly. "Get back to your work and forget all about them. I'll escort them off the ship when they've finished."

Ringway watched as Vance hurried away. When he had gone, he set off after the officials. The plan was progressing smoothly. They'd complete their check, the hidden cargo would remain unreported, they'd recieve clearance to continue, and once they reached Earth he'd be paid. It was as simple as that. In a short space of time he would be extremely rich, and there was also the pleasing thought that he would finally be able to pay the Captain back for all of the snide comments she had aimed in his direction over the past few months.

"Maybe they'll even let me kill her?"

Deep inside the freighters hold two giant, silver figures stood over a large piece of alien technology.

"Leader, our agents have cleared the freighter to continue towards Earth!"

"Excellent." stated the other, as it clenched its fist tight, "The destruction of Earth can proceed as planned!"

Mark Eldridge

Such a Pointless Waste

JIM SANGSTER and DIANE McGINN consider the impact of a shocking story...

IT'S ALL *DOCTOR WHO* *Monthly*'s fault. It was that particular magazine that first alerted me to the presence of an old enemy in the penultimate adventure of Season Nineteen. The last thing one might expect from a story that begins in subterranean caves, has a heavy military influence and continually refers to dinosaurs is the sight of a Cyberman. Silurians maybe — now there was a missed opportunity if ever there was one, though considering what was to come a few year later... Still, can't you just see it as potholers get killed off one by one by mysterious shadowy figures which are revealed to be... Silurians? And the camera would zoom into their faces as one of them says "Destroy the ape creatures... Destroy them at once!" (probably using the same vocal effects as the Cybermen). Then the Doctor would discover a vast Silurian city under the ground (with excellent utilisation of the studio backwalls themselves), and then episode three would end in a cave deep beneath the surface of the earth — so deep the caves are full of water — and the Silurian leader would growl: "My army awakes, Doctor!", to reveal twenty or so Sea Devils...

But Cybermen? What have Cybermen got to do with evolution...

Well, apart from that.

And that, obviously.

Well, apart from those five things...

Journalist Julie Burchill summed it all up when she questioned whether modern man/womankind was a product of "Nature, nurture or Nietzche". To develop this argument along **Who**-related lines, Kit Pedler and Gerry Davis' Cybermen were a combination of all three, their natural desperation for survival, their cultural dependency upon a technocracy and their subsequent evolution into silver supermen were all issues discussed in their first story, THE TENTH PLANET. Coming sixteen years later, EARTHSHOCK's Cybermen bear little relation to the original, cloth-faced, mandarin-voiced giants in exactly the same way as Peter Davison is nothing like William Hartnell. Incidentally, with the Doctor, we also have a character coming from a race whose very nature (it has been suggested) is as much to do with technology as nature.

Like the Time Lords, the Cybermen have a natural instinct to live on after nature has abandoned them. Unlike the Time Lords, this instinct would lead them to make their greatest discovery — emotions. Their quest to regain their lost humanity has come full-circle; they are smug, they gossip and bicker (witness the exchanges between the Cyberleader and his lieutenant), they have perfected voice-inflection and are even self-congratulatory ("Excellent!"), celebrating in their Nietzchian rise to power. but more than that, they have rediscovered a taste for the aesthetic, something that the real humans have apparently lost.

The functionalism of the human trooper-uniforms seem at odds with the pierriotesque mock-sadness of the Cybermen's face-plates and their smooth contours of their integrated chest-units. They are no longer the relics of cobbled together spare-part surgery, their costumes obviously made less for utility than for style. The outward appearance of these Cybermen is very much thanks to the work of designers both on and off-screen and whereas this could be taken as criticism, it can also be seen as another facet of this version's development away from Frankenstein's cast-offs to something resembling a purposeful lifeform. Already we can see the humans following the same path, with their troopers clad in bland uniforms with electronic headgear (and, unused in this story, breathing masks). Each of the human troopers are represented by a single electronic pulse on the Visual Display monitor outside the caves — the first step towards links to a central controller. Even the freighter itself plays its part as its walls look *remarkably* similar to those in the Cyber-base. That these are one and the same should come as no surprise, for so are their occupants. The distance between the human and Cyber races is shortening all the time.

Apart from the Cybermen, THE TENTH PLANET is remembered for one other thing — the regeneration — but rather than a rebirth (or rejuvenation), this process has become seen as a form of death, more self-sacrifice than self-renewal. For the first time in the series' history, its lead character was shown to be almost mortal. Vulnerable. In 1982, Davison was still finding his feet after replacing Tom Baker. For seven long years, the viewers had once more been convinced that the Doctor was unstoppable, indestructible and invulnerable — like the Cybermen, a superman. LOGOPOLIS changed all that, leading to a degeneration of the Doctor's superhero status as he became a hero destined to fail. Nowhere is his failure more apparent than in EARTHSHOCK — but whereas Hartnell's defeat of the Cybermen was followed by the loss of his own life, the price of Davison's success is his companion.

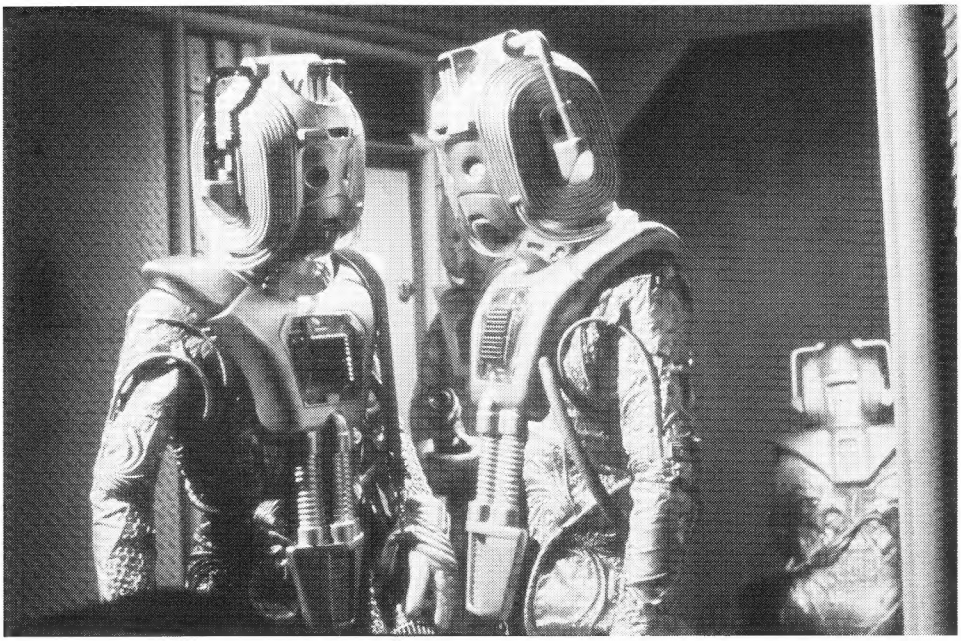
The Doctor alludes to self-sacrifice in episode one as he declares, ironically, "I'm not waiting around while you plot the course to your own destruction", and later — "I'm going outside now — I may be gone sometime", a self-pitying reference to Captain Oates' noble (and ultimately futile) gesture. But it is not the Doctor's sacrifice we see, but Adric's — a point (tenuously) foreshadowed in episode one as Nyssa's discovery of "lots of bones" cuts to a shot of Adric for no immediately apparent reason. That it is Adric who is most concerned to save Earth is deeply ironic — just as the humans inherited the planet thanks to the death of the dinosaurs, so the Alzarians evolved by leaving behind their reptilian (strictly, amphibian) forms. By attempting to save those who resemble him externally, Adric in effect wiped out the race taxonomically most like his own.

We're back to the Silurians again, aren't we?

Of course there are those who criticise EARTHSHOCK for inconsistencies and poor continuity: what did happen to the missing crewmen, and how did the bomb get to Earth in the first place? But such plot-holes are not what struck us in 1982.

Doctor Who has never been sure whether it prefers drama or thrills, but EARTHSHOCK suffers no cuhc doubts. It's a thriller, and to judge it by any other standard is unfair. Despite its low budget it's a darn sight better than the vast majority of big-screen SF actioners. Right from the start it grips, as Malcolm Clarke's musique concrete builds the atmosphere (rather good all round, though the 'Troopers Creeping Around' melody soon wears out its welcome) and more and more about the androids is revealed with each attack. Steve Morley's performance as Walters is easily overlooked (as indeed is the character, left to wander off home without his colleagues in episode two!), but adds an immense amount to the opening instalment. His frustration and horror as he watches his colleagues die on a hazy scren, powerless to intervene, translate directly to the viewer (and echo Nyssa and Tegans reaction to the sight of the exploding freighter). Like most of the characters he's under-developed, but they're none of them straight forward: Scott might come across as a 26th Century Brigadier, an all round good egg, but in episode one he demonstrates a distinctly vicious streak. Had the Androids not proved the innocence of the Doctor and his companions one gets the feeling they might have fallen victim to mistreatment or even vigilante execution before Scott handed them over to his superiors. Ringway, on the other hand, is his exact opposite: it seems as if his 'concern' for the dead and disappeared crewmembers might almost have been genuine once — until Briggs' bullying ways undermined his faith in human nature and drove him to treachery. It's clear that revenge on her, and the system she represents, is his true motivation.

Which is ironic, as it's the system which has made Briggs what she is. In episodes two and three Beryl Reid presents her as a woman utterly unsuited to command.



Promoted to that position, and faced with a variety of carrots and sticks designed to improve her 'efficiency' by penalising late delivery, she copes by becoming a bully — ironically reducing her crew's effectiveness in the process. Once she knows she can't deliver on time, and that her bonus is lost, she relaxes, showing a humane and concerned side to her nature that might have won her the respect of her officers — had the system not demanded that she make them work to patterns like machines, ignoring the effects of emotional behaviour and motivation. Again, human society is heading the way of Mondasian, and in 1995, as managers outrank increasingly outrank doers, this aspect of EARTHSHOCK seems more and more relevant.

Which brings us to the Cybermen. The performances are the key to their success, despite the effective new design (in the TARDIS the Cyberleader positively *gleams*, appearing metallic in a way few previous designs had managed) — some of the lines could have been excruciating in different hands, and almost all could seemed dull. The note of anger in David Banks' voice as he snaps "These things are irrelevant" adds a subtext to a comment which could have been mere restatement of the Cyberman creed; instead, it's clear the Leader does remember these pleasures, and deep down, on a level he denies even to himself, knows what he lost in his transformation from man to machine. His 'scientific' interest in emotions such as fear could almost be an attempt to remind himself of the aspects of humanity he was glad to leave behind, by ensuring the humans' emotions do indeed leave them worse off than Cybermen. The emotional content of the performances provides a reminder of these Cybermen's human origins every bit as effective as the glass jaw, and with it one of the great missed opportunities of the eighties: a Cyber-story describing the Doctor and the Leader's previous meeting, with David Banks, at least initially, playing an unconverted human being.

But back to EARTHSHOCK. What really hit home was the rather brave step of killing off a regular. On the 16th March 1982 this still seemed inconceivable to most fans, vague talk of Sara and Katarina not withstanding. Half an hour later it had happened, with only a startling cast list in the *Radio Times* released the next day to offer hope. But EARTHSHOCK's real achievement lies in the fact that it became conceivable that Adric *might* die halfway through the final episode, so that the last ten minutes became an emotional roller-coaster as escape routes opened and closed all around him. Gan's death in the **Blake's 7** episode PRESSURE POINT had been equally unexpected, but came as a momentary shock; Adric's is a long agony of hope and dread.

While this is arguably Matthew Waterhouse's best performance in the series, it is the reaction of those he leaves behind that brings tears to the eyes. Tegan's knee-jerk response is to get angry, whilst Nyssa's tears soon dry as her Traken stiff-upper-lip reasserts itself in time for her to catch her wilting human companion. But most startling of all is what we learn of the Doctor. He stands stunned and disconnected, adjusting to life in a new reality. Never before has he failed on such a personal level. It was his reluctance to take Adric home and his decision to take him to the freighter instead that put the boy in such an ultimately tragic predicament. Even though it was Adric's decision to stow aboard the TARDIS (something the fourth Doctor made clear on Logopolis) the fifth Doctor still believes that Adric wouldn't be dead if he hadn't allowed him to stay.

It was easy for the previous incarnation to lambast Adric like that. Tom Baker's Doctor was so safely protected by the realm of fiction that his knowing wink could easily reassure the most nervous of children that none of it was real — just grown-ups playing at saving the universe. Even when characters were hurt or killed, we secretly knew that, off-screen, they would get up, brush themselves down and walk away. As Snyder and her dead troops might have testified, it is near impossible to walk away wen you've become a sickeningly sticky mess (unless, of course, you get stuck to the bottom of your colleagues' boots, that is).

The fondness for violence which Eric Saward's work would develop in Season Twenty-Two is visible here, but in EARTHSHOCK, he used it to remove our safety net; all too quietly, it had ceased to be play-acting. The Doctor's silence at the end reflects his realisation that even fictional characters can die (Davison's first *great* moment as the Doctor) and says much more than a thousand noble epitaphs could hope to do. The Doctor's reaction is to do nothing because he doesn't know what he *can* do. As the titles roll over Adric's shattered badge, without the triumphant bounce of the current theme music, this unexpected reminder of our own helplessness and mortality remains EARTHSHOCK's ultimate legacy.

I•V

What the Fanzines Said...

EARTHSHOCK was a restatement of all the Cybermen had previously stood for in **Doctor Who** — a pastiche of classic elements and scenes from the Cyber-saga. It added little or nothing to the mythology surrounding these supremely chilling aliens, but given this rather restrictive brief what we were presented with was never less than highly entertaining.

It would be missing the point to dwell upon EARTHSHOCK's "missed opportunity". A fter a gap of seven years since the relatively unsuccessful REVENGE OF THE CYBERMEN it was necessary to reacquaint the viewing public with the series' second most popular monsters before further developing them.

The first episode provided a very atmospheric build-up to the revelation at the end of the episode. The filming of the androids would have pleased Morris Barry as much as it delighted this fan, and their method of killing exhibited a strong leaning towards the production style of Philip Hinchcliffe — perticularly the zoom-in on Snyder's nameplate nestling in the smoking remains of its late owner.

Simon M Lydiard, Skaro 2/5

The fact that EARTHSHOCK was the first Cyber-story since 1975, and had a cast able to carry it covered up the gaping holes in the storyline. Top of the list was David Banks, a refreshing variation on the archetypal alien task force leader. Whilst he left no doubts about his evil qualities, his wry logic gave him a perversely endearing quality because of Banks' clever voice and understated body movements. An indication that there is some humanity left inside the Cybermen.

The visual sweep of EARTHSHOCK added much to the final effect. The androids were remarkable in their sparseness (a contrast to the almost over-dressed Cybermen) and the laser battle was very convincing — all the beams on target! The shift to the freighter was enough to stop the story slowing too much, though there was rather a lot of obvious doubling of corridors and extras in episode 3 and 4 — a pity after the large number of soldiers earlier.

John Connors, TARDIS 7/2

On Monday 8th March my wildest dreams came true as the Cyber-race returned after seven years, suitably updated and even more menacing than before — and what a superb story for their re-entrance. Right from the opening sequence it was obvious something special was going on. The costumes, including the wonderfully realistic and functional helmets for the soldiers were superb — no shining spacesuits. A minor point perhaps, but it is a minor point like this that makes the main plot believable. And speaking of the main plot, it was well thought-out.

So there you have it — a true classic and a dead cert for top place in the season poll. EARTHSHOCK is the sort of story **Doctor Who** is famous for.

David Irelm, TARDIS 7/2

From the very beginning it was obvious Eric Saward's EARTHSHOCK was to operate on the raw emotions of the viewer: fear, horror, desperation and finally love, Eric Saward made them all essential to the cohesion of his script.

The atmosphere in the caves was wonderfully sustained for the duration of episode one. Lieutenant Scott was instantly likeable and this made the fleeting glimpses of the killer androids particularly worrying. The shock appearance ofhte new look Cybermen capped off one of the most gripping introductory episodes in the history of **Doctor Who.**

But the electrifying pace did not subside. The defusing of the bomb was followed by the locating of the freighter and the exposure of the Cybermen's well thought-out plans. Truly, EARTHSHOCK fired on all cylinders.

The Cybermen made a welcome return in perhaps their best script to date — certainly it was the best script in which they (rather than their allies) had the starring role. While they displayed enough emotion to make the purists shudder, these were more in the line of amoral sadism than anger, which was definitely a good thing. That the EARTSHOCK Cybermen were marvellously effective pays tribute to Saward's script as much as the chilling performances of David Banks and Mark Hardy. The most satisfying aspect though was the fact that (generally) the Cybermen were wonderfully logical,ruthless and unemotional.

Happily, Adric was less objectionable in his final story than previously. The first real companion to be killed, Adric died for nothing. His final moment, clutching the badge of honour passed to him when his brother died, was extremely moving. Regardless of how ineffectual Adric had been as a companion, he died with style.

Clearly the clasic of the season, EARTHSHOCK is for me one of the best **Doctor Who** stories of all time, combining a fine script, an excellent monster, crisp direction and the daring step of wiping out a companion — all combined to produce an epic adventure.

Stephen Collins, Zerinza 27

Despite the Cybermen's 'slight emotional phrases' they did what they set out to do and sent chills down everyone's backs. The incidental music was also chilling, and I hope there will be a story as exciting next season.

Colin-John P Rodgers, The Inferno

What makes EARTHSHOCK's rather basic plot stand out is the tight production, skilful direction, excellent sets and special effects and good acting. Episode one was one of the best of the season, and episode three featured some superb visual effects, in particular the Cyberman solidified in the doorway and the mass break-out for the cliffhanger. The final episode was shrouded in a sense of impendng doom, and in the closing minutes it became more and more obvious that Adric was not going to survive. When he died I could have cried (even though, I hasten to add, I have hated the little sod in the past).

Alan Early, Invengos Times 2/1

ments on a standard four-parter.

Heading the design team was **Who**-newcomer Bernard Lloyd Jones. Nathan-Turner had asked for either Malcolm Thornton or Tony Burrough, but the former was not available and the latter's schedule would only allow him a slot to do a **Doctor Who** earlier in the autumn; hence he wound up doing BLACK ORCHID instead.

Another newcomer was Dinah Collin whose brief as Costume Designer for the show would include the awesome task of redesigning the Cybermen for their Eighties comeback. Never having previously tackled a science-fiction serial, let alone the need to create robotic accoutrements for members of a performing cast, Dinah Collin had reservations about the job which she voiced to the Producer. In response, John Nathan-Turner directed her to Richard Gregory, whose freelance prop-making company, Imagineering, had already supplied Doctor Who with special costumes and equipment for three shows in the season, CASTROVALVA, FOUR TO DOOMSDAY AND THE VISITATION.

Although overall contractual responsibility for Costumes would remain with Dinah Collin, on Earthshock Richard Gregory and his crew took on both the design and the construction aspects of the Cybermen. It would be their largest single contribution to **Doctor Who**, but it was one which would go largely unrecognised. Existing BBC policy would not permit them an on-screen credit for their design work.

If Dinah Collin could be labelled a newcomer to science-fiction television, then the opposite would be true of her counterpart in Make-up. Joan Stribling had received a baptism of fire supervising one of the most complex BBC TV productions of all time; Alan Bell's interpretation of Douglas Adams' **The Hitch Hiker's Guide to the Galaxy**, for which she had been called upon to invent anything from an aged appearance for Slartibartfast to penguin facial appliances for Ford Prefect.

Previous to this Joan Stribling had overseen several of the latter episodes of **Blake's Seven**, although her only prior credit on **Doctor Who** was the less-than-demanding NIGHTMARE OF EDEN.

Visual Effects fell nominally into the hands of Steve Bowman, a one-time Effects Assistant being given the opportunity with Earthshock to try his hand at designing. It would be his one and only **Doctor Who** although, through his choice of freelance prop-maker, he would end up recruiting onto the show one of the most experienced science-fiction model builders in the business, Martin Bower.

Bower's credentials were impressive. A student of Derek Meddings' work for Gerry Anderson he had worked on miniatures for **Space: 1999** plus its spin-off exhibition at Blackpool. Thereafter had come work on the *Star Wars* trilogy, the *Aliens* movies and his most demanding project before EARTHSHOCK, Sean Connery's *Outland*.

Dave Chapman landed the Electronic Effects role for this serial, with the scripts also bearing a credit for a Graphics Designer, Ian Hewett, whose job it would be to provide anything from technical schematics of a space freighter to a computer image of a police box.

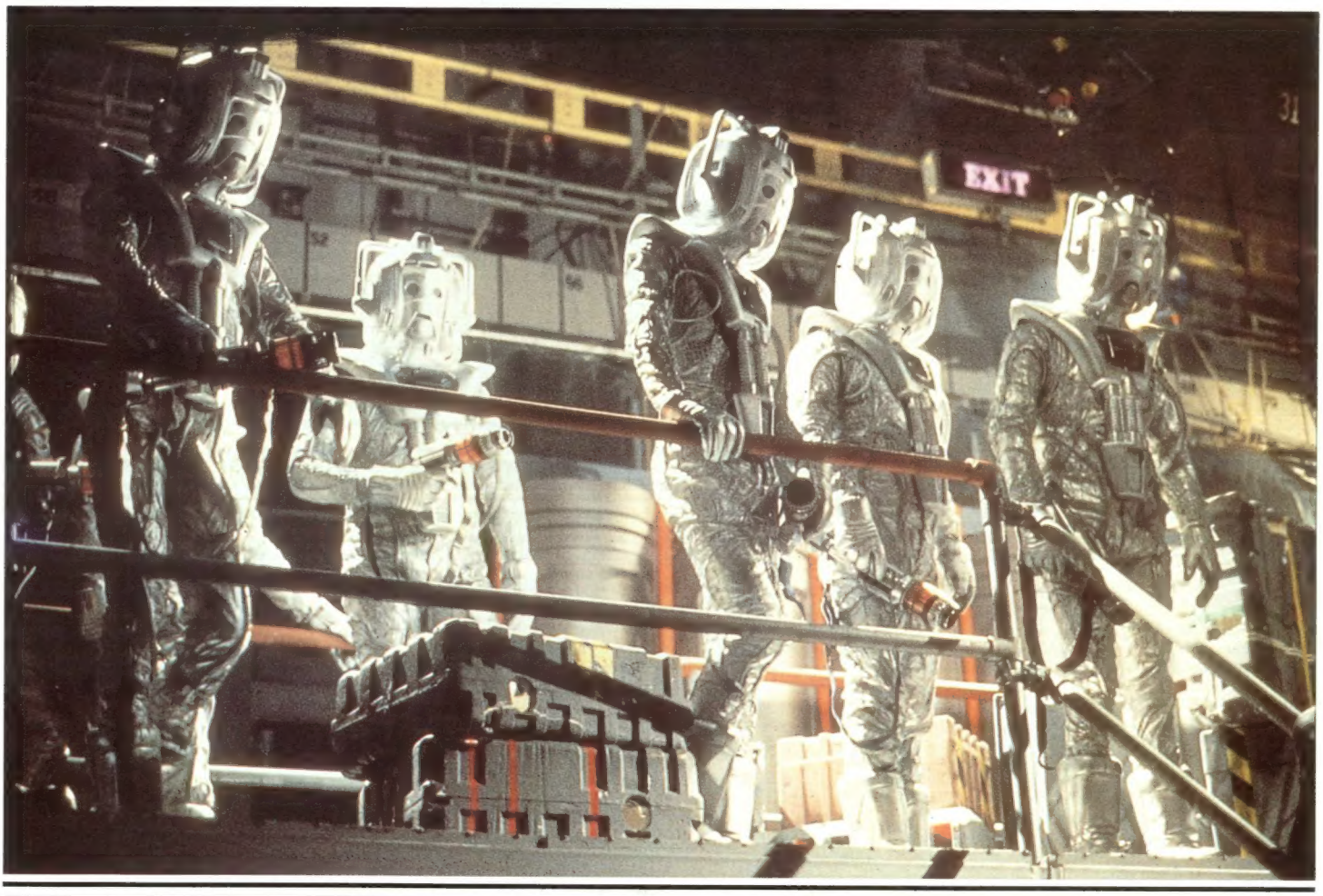
In terms of casting Peter Grimwade was allowed pretty much sole choice, except in the selection of an actress to play the part of Captain Briggs. This was the exclusive purview of John Nathan-Turner. The character of Briggs had, even in the writing stage, been scoped as ideal for a dominant character actress of mature years. For a while the prime contender was out-going **Coronation Street** star Pat Phoenix (Elsie Tanner), but eventually the offer went to stage, screen and radio personality, Beryl Reid.

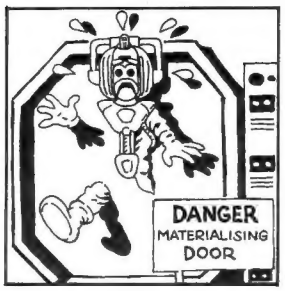
Born in June 1918, Beryl Elizabeth Reid had been a billboard name since the declining era of vaudeville revue in the 1930s. Her first film was *Spare a Copper* in 1940, after which came appearances in such notables as *The Belles of St. Trinians* (1954), *Two Way Stretch* (1960), *A Shot in the Dark (1968), Star (1968), The Assassination Bureau (1969), Entertaining Mr. Sloane* (1970), *Dr. Phibes Rises Again* (1972) and *No Sex Please, We're British* (1973). But it was for her eponymous starring role in the 1968 film, *The Killing of Sister George* that she received universal acclaim and a number of award nominations.

Television too brought her fame in a wide spectrum of programmes. She tackled sketch comedy in **Monitor**, **Tonight** and **Not so Much a Programme...**, revue in **Show Time** and **The Good Old Days**, sit-coms in **Wooster** and **The Goodies**, and even drama with **Smike** and **Smiley's People**, the latter gaining her a BAFTA award for Best Actress in 1983.

James Warwick's entry in the show business *Who's Who* lists him as, "A light leading man who has primarily been seen on TV". Born in November 1947 he made his camera debut in the early Seventies dressed as an ostrich for a sketch in **Late Night Line-up** on BBC2. **The Onedin Line**, **Rock Follies** and a prominent role in Edward VII followed, but it was his performance as the determined dentist Gaffikin in the 1980 production of Robert Holmes and Douglas Camfield's **The Nightmare Man** which brought him to the attention of Peter Grimwade as he sought to cast the hard but sympathetic role of Lieutenant Scott in EARTHSHOCK.

Completing the triumvirate of lead guest stars was David Banks. The youngest of the principle guest artists, he celebrated his thirtieth birthday in September 1981, just days before taking on the mantle of Cyber Leader in this serial. A former drama student at Manchester University, Banks' other roles have included Aslan from the Narnia Chronicles, Mowgli from *The Jungle Book*, Sherlock Holmes, Banquo, Falstaff and even Count Dracula. Previous TV parts included **The Cuckoo Waltz** and **The Professionals**. A science-fiction fan himself, David Banks was only slightly perturbed to discover his casting for **Doctor Who** owed more to his natural height (well over six foot) than his recognised acting ability.





SET DESIGN:

The Cybermen serials of the Sixties had thrown up question marks about the division of responsibilities between Set Design, Visual Effects and, to a lesser extent, Costume. At what point was a prop judged to be under Effects jurisdiction, or else Set Design?

On EARTHSHOCK collaboration became the name of the day. Bernard Lloyd-Jones devised the dozen or more primary sets, but it fell to Steve Bowman and Martin Bower the job of supplying so many of the 'technical' elements and dressing them with lights, consoles and machinery which looked "busy".

Just as the script neatly divided the action between the early, Earth-based scenes and the later events aboard the space-ship, so Lloyd-Jones neatly bisected his interiors between those needed primarily for episodes one and two, and those required for episodes three and four. Preparing for the first block of recording, Lloyd-Jones planned seven main sets for his studio, some of them using materials drawn from stock. The TARDIS was a completely stock set and Adric's room used a familiar collection of walls first seen as Romana's quarters in FULL CIRCLE. In keeping with Nathan-Turner's drive towards stronger continuity links with the programme's past, Adric's room was littered with items from previous serials, including the Death-head mask from THE VISITATION, a Kinda necklet and, after the Doctor had left it there, the Black Orchid text book by George Cranleigh.

Other sets for block one were the main excavation site (housing the hidden bomb chamber), cave tunnels and a smaller cavern large enough to encompass the TARDIS prop. Many of these cave flats, normally cast using mixtures of *Jabolite* and styrofoam plastic, were stock items too, due to the many BBC productions which have called for cave interiors over the years.

The only freighter set built for block one, which would feature significantly even into episode three, was the Cyber-control area which, according to Saward's script, was envisaged as within one of the larger storage silos. Punctuating the walls of this chamber were rows of piping, a motif that would be repeated throughout much of the space-ship sets. These pipes were commercially bought items in solid plastic. The larger silo shapes seen in block two's freighter hold set were timber framed with plastic sheet cladding. Special light-weight silos with thin, sheet polystyrene surrounds were constructed for the break-out scenes, and one cutaway silo was open on one side to permit the cameras a view of the Cyberman inside.

For block two, studio TC8 was given over totally to the space-ship interiors. The hold and the bridge were the largest single sets, the latter a split level construction supported on scaffolding. Bernard Lloyd-Jones made use of scaffolding components even when they were not strictly needed to support wall flats. The idea was to have the poles and cross-beams frequently visible as part of the set, with various wood and vacuum-formed plastic panels slotted in between them. The stairwell from the hold to the flight deck was totally composed from scaffolding pieces.

The remaining studio space was occupied with areas of corridor, stairwell and the many walkways between the decks. To try and minimise the distances the cameras would need to travel between scenes, many of the sets were inter-linked; walkways connected straight to corridors and thence to bulkheads which separated these passages from the chambers beyond. This would aid the speed and ease with which the battle scenes could be recorded.

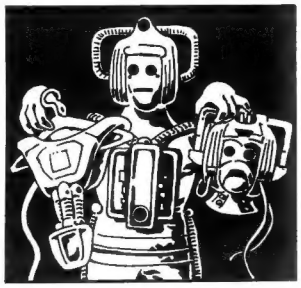
Set Design supplied all the control instrumentation on the bridge from machinery either held in stock or available from prop store facilities. The one piece of equipment which was specially built from scratch was the Cybermen's monitoring device with its distinctive tripodal arrangement of 'hologram' projectors. Martin Bower undertook to supply this prop. In the best traditions of Century 21 he used a disparate variety of household, car and laboratory components in its assembly.

An additional burden was the need to set aside part of studio TC8 for a remount of KINDA during the first day of recording. Only on viewing run-throughs of the finished, edited serial had it been readily apparent that episode four of KINDA was grossly under-running. Several minutes of padding were required to avert an embarrassing hole in the BBC1 running order. The set chosen from KINDA was a sectional slice of the airlock zone, complete with Hindle's wall magnetised bomb. All the elements of this set were still in stock at the BBC's scenic stores and so the rebuild was easily achieved — albeit smaller than the same set originally put up for KINDA.

NB: in ***IN•VISION*** *57 (KINDA) it was asserted that Eric Saward penned the script pages for the KINDA remount. Recent evidence from the BBC production files proves that the material was commissioned from the serial's author, Christopher Bailey.*

For the one-day film shoot Design had little to do other than composing an entrance-way to the caves using squared-off corrugated plastic tubing, and fashioning a mounting bracket for the troops' scanning device, most of which was accomplished using tent rigs and parts of a pram. The scanner prop was supplied by Visual Effects and fitted with banks of transformer-powered lights which could be moved around inside the casing and illuminated individually on cue.

COSTUME:



While their biggest single task on EARTHSHOCK was construction of the new Cybermen, Richard Gregory and his crew were kept busy building all manner of costume accessories for the rest of the cast. The general division drawn was that if a special prop was called for, Martin Bower would undertake the work, but if it was something special that was worn by cast members, Imagineering got the job. This ranged from a simple crumbling Star for Mathematical Excellence to the head-gear worn by Scott and his troops.

The head-gear Gregory admits was based on the flight helmets worn by Viper pilots in the Seventies series **Battlestar Galactica**. Enamoured by the lights which framed the actors in those Egyptian styled head protectors, he devised a one piece fibre-glass helmet, moulded over a standard Sixties-style biker's 'bone dome', which could encompass a battery compartment, a micro-switch and a pair of high-brilliance light bulbs.

Designed to be clipped onto the helmets was a gas-mask fitting comprised of ski goggles and a remoulded ice-hockey face protector. The result was very sleek and very menacing. However, during the first day of studio recording when the troopers at one point donned full battle attire, a discussion between John Nathan-Turner and Peter Grimwade decided that the visual image was too menacing and that performance would suffer if the artists' faces and expressions were masked. Consequently the gas mask fittings were only ever worn around the neck. Other "Imagineered" accessories worn by the troopers included their wrist communicators plus their fore-arm and legging armour.

For the Silhouettes — the black-leotard clad androids sent to kill the archaeologists and the troopers — Richard Gregory's firm supplied the two-piece face masks worn by Bernie Lawrence and Carolyn Mary Simmonds. In the script Eric Saward had been very specific that one Silhouette was male shaped, the other female in form.

The basis for the outfits worn by the troopers and the freighter crew were off-the peg items available from sports shops, but combined in ways that would not normally be deemed compatible. Interviewed for *Doctor Who Magazine* in 1985 Dinah Collin recalled, "I found a Johnson's (sleeveless) jacket in a fashion magazine that was a green/grey and I actually used that jacket for Ringway. I think with the grey trousers it looked tough enough, without covering it with silver or anything like that. Then I had somewhere to go with Beryl Reid. I could just make a similar jacket". And for the insignia? "Yes, I did that. Just a few bits of sticky tape. It's just small details like that, and the shapes being strong enough that make it... I don't think you need to try and makes things terribly futuristic. I don't really know what that means anyway".

MAKE-UP:

Of the four main design departments at work on the story, Make-up had the least to do in terms of high creativity. Although set in the future, all the cast wore contemporary hair styles. Beryl Reid was allowed to keep her distinctive beehive, although she was allowed to shed a few years by agreeing to have it dyed a coppery gold.

Battle scenes were the only occasions where the department really got an opportunity to shine; applying sweat, blood stains and wound marks to the troopers and crew members killed by the Cybermen. However, such was the low level of lighting employed for the hold scenes that few of these injury marks were ever visible to the viewer.

As for the Cybermen themselves, Joan Stribling thought for a time she might be asked to provide make-up for the actors' hands and wrists. One notion Dinah Collin and Richard Gregory had been considering was a return to the 1966 principle of not having the Cybermen wear gloves. Instead the hands would be the actors' own,

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So... *Did* You See?

FEW WOULD DENY legendary broadcaster Huw Wheldon's strong support of **Doctor Who**. As Controller of BBC1 in the mid-Sixties he was a frequent defender of the series against outside critics, including the emergent National Viewers and Listeners Association under Mary Whitehouse, and against internal departments at the corporation jealous of the show's success.

By 1982 Wheldon was in semi-retirement, but he was still keen to "keep his hand in". Thanks to friends in high places at the BBC it was agreed he could take over from Ludovic Kennedy as presenter of **Did You See...?**, a successful television review programme which had been going for over three years, combining heavy-weight interview pieces with lighter feature material delving into the background of broadcast media.

On March 13th 1982, **Doctor Who** fell under its spotlight as part of John Nathan-Turner's bid to promote the return of the Cybermen. Wheldon and his team of TV journalists agreed the series merited a ten minute feature piece, and so the task was assigned to researcher/presenter Gavin Scott, later to write for **The Young Indiana Jones Chronicles**. The result was the most extract packed-trawl through the BBC archives since **Who's Doctor Who** back in 1977. Its main function was to re-introduce viewers to the Cybermen, but along the way it covered a lot of nostalgia.

WHELDON: And so, onto the monsters. In this week's episode of **Doctor Who**, one of the good Doctor's most popular enemies, the Cybermen, tried again. And to celebrate their return, Gavin Scott looks back at some of the series' most interesting monsters, some successful, some less so.

SCOTT: I suspect the time will come when the psycho-historians of the future will regard the BBC's **Doctor Who** programme as a gold mine for discovering the true nature of late 20th century neuroses. What other cultural enterprise has worked so hard and so long, nearly two decades now, to come up with every conceivable variation on the theme of alien beings who are both repulsively horrible and irresistibly attractive? And come up not only with Zygons (ZYGON CAPTION), but with creatures like this (GUARDIAN FROM COLONY IN SPACE CAPTION). Not only Ogrons (DAY OF THE DALEKS OGRON CAPTION) who looked as though they had been singed, but Ice Warriors (ICE WARRIOR CAPTION) who looked as though they had been watching too much television. Not only Axons (HUMANOID AXONS CAPTION) who looked golden, but Krynoids (KRYNOID CAPTION) who were an awesome warning of what happens if you drink too much plant food. All in all, a veritable cornucopia of the revolting.

Of course it all got off to a splendid start in the early Sixties when creatures appeared who, even after a swimming party, could still look both cuddly and terrible. The Daleks were, and are, the essential **Doctor Who** monster.

CUE CLIP FROM EPISODE TWO, THE DALEK INVASION OF EARTH. Dalek comes ashore from the Thames to confront the Doctor and Ian, held prisoner by Robomen.

DALEK: Why have the human beings been allowed to get so near the river?

SCOTT: And as for the Daleks' attitude towards the female of the species... Well, they tended to treat women in the sort of manner that inspired Women's Liberation in the first place.

CUE CLIP FROM EPISODE FIVE, THE DALEK INVASION OF EARTH. Jenny and Barbara are captured in the Dalek control room and dragged away.

BLACK DALEK: Take them. Take them. Take them.

DALEK ONE: I will arrange for their extermination.

BLACK DALEK: No. Secure them. They will be killed in the explosion. The countdown must proceed to schedule.

BARBARA: Sorry Jenny.

SCOTT: Appalling behaviour, but highly watchable. And as if to illustrate that creating an amazing alien isn't just a matter of lots of hardboard, foam rubber and fibre-glass, not long after routing the Daleks, the Doctor had to deal with a somewhat less earth-shaking set of creatures, some of them looking indeed suspiciously like butterflies.

CUE CLIP FROM EPISODE FIVE, THE WEB PLANET. Barbara and the Menoptra survivors have taken refuge in a hidden, subterranean temple.

HILIO: What is this creature?

PRAPILLIUS: Our ally.

HILIO: I do not trust her.

BARBARA: You have no choice.

HLYNIA: Hrostar, Prapillius, what shall we do?

HILIO: Is it true? Are they all dead?

PRAPILLIUS: Dead, or prisoners by now.

HILIO: Then our main force cannot know where to land. They too will be massacred. The Menoptra will be now more.

SCOTT: And, strangely enough, they were no more. They disappeared from **Doctor Who** and never came back. But if Menoptra were not the stuff of which nightmares were made, Kit Pedler and Gerry Davis were coming up with something that was; the Cybermen, who materialised out of the trackless wastes of the Universe in 1966, sprouting permanently attached hairdryers, and walking with a lumbering gait that was an art form in itself.

CUE CLIP FROM EPISODE THREE, THE TENTH PLANET. A group of Cybermen are ambushed in the snow by General Cutler's soldiers and killed with their own weapons.

SCOTT: But I think the secret of their success was that, apart from their magnificently bland faces, their declared state of having programmed out all their emotions, and the fact that every school had a teacher you could claim was a Cyberman, they were ideal for imitating in the playground. That wonderful mechanical walk. So that even those who hadn't yet seen them could imagine just what they would look like, say, coming out of St. Paul's Cathedral after Even'song.

CUE CLIP FROM EPISODE SIX, THE INVASION. Cybermen on the streets of London.

SCOTT: The other method that 'Doctor Who's Producers used very successfully to scare the living daylights out of their customers was recycling well-worn monsters of myth and legend. And a very good example of this (BOK CAPTION) was the Yeti (YETI CAPTION). **Doctor Who**'s Yeti, of course, weren't just abominable snowmen, they were pawns of the Great Intelligence in outer space, and if you got stuck in a hallway with one of them, things could get very nasty indeed.

CUE CLIP FROM EPISODE ONE, THE WEB OF FEAR. A mark I Yeti morphs into mark II form and kills Julius Silverstein.

SCOTT: There were subtler ways of manipulating familiar images to send shivers down the spine. Remember Larry the Lamb in those 'Children's Hour' serials of the Fifties? Well, it's my theory that he was reincarnated in the early Seventies as a Sea Devil, looking somewhat green about the gills, wearing a giant string vest and bearing, understandably perhaps, the most terrible grudge.

CUE CLIP FROM EPISODE FIVE, THE SEA DEVILS. The Doctor is brought before the Chief Sea Devil for interrogation.

CHIEF: There are many thousands of our people in hibernation in this base. We have other colonies hidden all around the world. We shall be the victors in the war against Mankind.

DOCTOR: But there's no need for a war. Why can't you share the planet?

CHIEF: That would be impossible.

DOCTOR: The depths of the sea and those areas on land where Man cannot live can be yours.

CHIEF: And Man would agree to that?

SCOTT: Well, Man did let you have the string vests, didn't he? But for really skilled distortion of the comfortable images of childhood, what about what they did with Humpty Dumpty when they transformed him into a Sontaran? Why, a Sontaran could send viewers diving for the back of the couch merely by taking his hat off.

CUE CLIP FROM EPISODE ONE, THE SONTARAN EXPERIMENT. Captured by the robot, Roth and Sarah Jane are brought to the Sontaran spaceship. A figure emerges.

SARAH: Linx... (The Sontaran removes its battle helmet).

SCOTT: One of the Doctor Who monsters which stood out for me during the Seventies was the Mandrel, if only because, uncharacteristically, it didn't particularly want to take over the Universe. Its sinister significance lay in the ingenious idea that, when it was sent into the hereafter, its mortal parts decomposed into a powerful hallucinogenic drug. But it has to be said, they were rather less than heart-stoppingly frightening. I think it was something to do with the way they walked.

CUE CLIP FROM EPISODE FOUR, NIGHTMARE OF EDEN. Using K-9's whistle, the Doctor ushers the Mandrel army away from the passengers back towards the CET machine projection.

SCOTT: In fact, I think this question of the method of locomotion is vital for a good monster, and not at all easy to achieve for an actor when there's more costume than there is you. But they managed it splendidly last year when the Marshmen appeared, and came up out of the swamp, amid clouds of dry ice, in a manner which The Creature from the Black Lagoon himself would have envied.

CUE CLIP FROM EPISODE TWO, FULL CIRCLE. The Marshmen surface from the lake and lurch towards the shore.

SCOTT: Terrific stuff. In fact, **Doctor Who**'s been going so long now that it's able to capitalise on its own myths, and the Cybermen are a perfect example. Every time they re-appear (WHEEL IN SPACE CYBERMAN CAPTION) there are subtle and closely followed variations in the ridges on their hair dryers (TOMB OF THE CYBERMEN CYBERMAN CAPTION) and the piping on their suits, even how many fingers they appear to have on each hand. And one feels they are changing to keep pace with our own evolving memories of just how terrible they used to be when they first appeared. Certainly for every true fan, their re-emergence in last week's episode of **Doctor Who**, their head-gear suitably augmented by post-*Star Wars* gadgetry, would have been no disappointment at all.

CUE CLIP FROM EPISODE TWO, EARTHSHOCK. The Cybermen are studying images of the Doctor ontheir scope's playback system.

LIEU'NT: A Time Lord. But they are forbidden to interfere.

LEADER: This one calls himself the Doctor, and does nothing else but interfere (A PICTURE OF THE FIRST DOCTOR FORMS).

DOCTOR 1: Emotions. Love. Pride. Hate. Fear. Have you no emotions Sir?

LEADER: (FORMING AN IMAGE OF THE SECOND DOCTOR ON THE SCOPE) It was in this regenerated form that he confined the Cybermen to their ice tomb on Telos.

DOCTOR 2: I imagine you have orders to destroy me...

LEADER: (TUNING IN A PICTURE OF THE FOURTH DOCTOR) And as this, he defeated us in our attempt to destroy Voga, the planet of gold.

DOCTOR 4 : You've no home planet, no influence, nothing. You're just a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship.

LIEU'NT: I did not see any of these men in the cave.

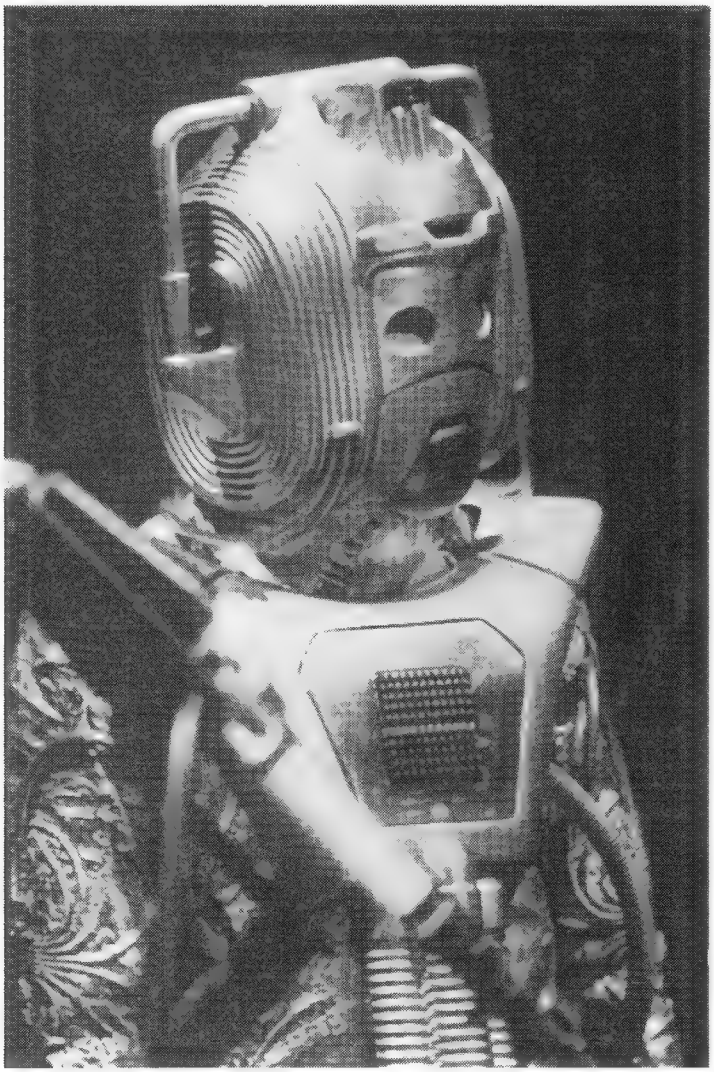
LEADER: It appears he has regenerated again. But whatever his form, he must be found and destroyed.

It was in this regenerated form that he confined the Cybermen to their ice tombs on Telos

And as this, he defeated us in our attempt to destroy Voga, the planet of gold

This one calls himself the Doctor... and does nothing else but interfere

It appears he has regenerated again — but whatever his form, he must be found — and destroyed



but sprayed silver. Attached to the fingers, hands and wrists would be a thin tracery of wires and tubes, rising up along the forearms and grafted onto the costume in such a way that it should be impossible for viewers to determine where the sleeve ended and the flesh of the wrist began. Time, money and the complexity of the operation doomed this idea, but another from John Nathan-Turner did result in Make-up having an input to the Cybermen.

The Producer wanted some visual indication for which Cyberman was speaking, as well a hint that inside these armoured suits were the vestiges of something organic. The result was the transparent, perspex jaw-piece which showed "something" moving within. That something was an actor's own jaw, moving as he spoke the lines. The area below the mouth and around the chin was painted sliver and then a patch of clear cling-film was glued over the top. To stop the mouth being visible, every Cyberman actor had to have his lips coated in black make-up, his teeth painted with black, enamel paint and the internal mouth area darkened by having the artist gargle with a black, vegetable-based solution.

VISUAL EFFECTS:

The effects work on EARTHSHOCK fell more or less into two categories; the mechanical floor effects required in the studio on recording days, and the special props which had to be built in advance.

Having been introduced to the BBC Visual Effects Department back in the mid-Seventies by Ian Scoones, Martin Bower had been on their books ever since as an available prop maker. EARTHSHOCK marked his biggest assignment for TV yet, although his introduction to Richard Gregory would result in further work for the small screen; prop building for the new Gerry Anderson series **Terrahawks**.

The three model sets were all Bower's. The space station, seen briefly in episode two, was a hanging miniature constructed from wood and 'plasta-card'. Shaped to resemble a giant refuelling pod, it was hung in the background for the episode two establishing shot, leaving the freighter, mounted on its pylon, to be shot close to the camera to increase the sense of it being massive in size. The movie *Alien* lay behind the inspiration for Bower's design

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THE CYBERMEN:

As Gavin Scott astutely pointed out in his **Did You See...?** feature about **Doctor Who**, the Cybermen had a long tradition of changing their costumes for each new appearance. Early on this had been out of necessity to get away from the suffocatingly hot lampshade and Sellotape decorated versions encountered by William Hartnell. But as their popularity opposite Patrick Troughton's Doctor grew, so too did the temptation for Costume Designers to tinker with their outfits and come up with something that would be frightening in appearance and yet cheap enough to manufacture in quantity. One aspect of their success that was not lost on Eric Saward or John Nathan-Turner was that Cybermen worked best visually when there were lots of them in camera shot. In many ways they were **Doctor Who**'s definitive army of alien invaders.

Faced with redesigning the Cybermen for the Eighties, Dinah Collin's first instinct was to abandon the blanket silver coloration and go for something that was more like an augmented humanoid: adopting Kit Pedler's original notion of distorting a human frame with a barrage of pipes, gadgetry and fittings, possibly somewhere akin to **Star Trek: The Next Generation**'s Borg.

Interviewed for David Banks' *Cybermen* book, Dinah Collin outlined the image she had in mind, "We had this idea that the body of the actor would become part of the outer skin. Instead of having gloves on the hands, it would have been nice to build them up with make-up. It would have been an extension of this funny suit which had tubes on it already and I thought that if you brought the tubes up over the chin and into the mouth, then the helmet part of it would grow from that. There wouldn't have been any clear division where the body ended and the helmet began".

At one point Dinah Collin seriously considered getting rid of the trade-mark ear handles, but in this she was flatly over-ruled by John Nathan-Turner. Speaking again for the Cybermen book she admitted this might have risked preventing the audience from recognising these aliens as Cybermen.

Wanting to avoid the vinyl suits or silver painted frogman-wear of previous generations, Dinah Collin turned to Imagineering for help and advice. It was Richard Gregory who spotted in a military surplus store the G-suit which would become the basis of their new costume.

Designed for pilots of high-speed, high altitude fighter planes, G-suits were full body under-garments inlaid with a network of connected tubes which fed out through one main tube to a pumping unit filled with liquid. Their function was two-fold; to keep a pilot's body at a uniform temperature, even at sub-orbital heights, and to press the skin inwards and thus retain the body's shape and firmness even in low pressure or extreme G-force environments.

A quantity of these G-suits in a large size was purchased by Richard Gregory. Dinah Collin, meantime, purchased a number of one-piece boiler suits and tailored them exactly to the size and shape of each actor hired to portray a Cyberman. The result was a tight fitting boiler suit which hugged the contours of the wearer. The G-suits were then cut open and stitched over the boiler suits so that they became part of a composite costume. Pairs of moon boots (padded ski fashion wear popular in the early Eighties) replaced the traditional silver Wellingtons but the hands stayed encased in motor-cycle gloves.

After John Nathan-Turner's edict that the handled helmet should remain, Richard Gregory was given an INVASION helmet from which to fashion a new mask. Concentrating on the face section first, he cut off the back part and mounted the remaining half-mask onto block-board. Using clay he built up a former that was in the shape of the EARTHSHOCK Cybermen, complete with recesses under the jowls for the tubing Dinah Collin wanted to fit onto the head-gear. From that he cast one half of the mould, repeating the process with the back half of the INVASION mask to create the other piece. Originally Gregory had hoped to restyle the back plate, but with time against him he opted to keep the same design. The new masks were then manufactured using fibre-glass.

The chest units were totally Richard Gregory's inspiration, owing nothing to any of the devices worn by previous generations of Cybermen. As with the masks they were designed in clay from which two-piece moulds were then taken. The result was a single-piece, hollow necklet with a recessed vent in the front for housing bits of circuitry and, quite often, explosive flash charges. Cleverly Richard Gregory designed a hole at the back of each necklet into which the main tube leading out from the G-suit could be fitted.

The one drawback, as the actors were quick to discover, was that once you were in the costumes, you were in until someone chose to unscrew the back plate and let you out. One thing impossible for an actor, stewing under hot studio lights, was to wipe his forehead or scratch his nose. By the end of the first recording block Dinah Collin was persuaded to supply each performer with a small wadge of gauze fabric which, once stuck to the end of the nose, caught any stray nasal drips or trickles of perspiration. The Cyber invasion was ready to proceed.

Again for time reasons, Dinah Collin was persuaded to abandon thoughts she had been entertaining of painting the Cybermen costumes in black and flesh tones as well as their traditional livery. They were completely sprayed with metallic silver fox paint. Only the Cyber Leader got any variation, with ear handles painted gloss black.

For the voices John Nathan-Turner wanted lines spoken with emphasis and inflection, rather than the mechanical drone of Troughton's era. As with REVENGE OF THE CYBERMEN, the actors playing the silver giants spoke their lines real time during recording. Later they attended the gallery to re-record their lines so that the Grams Supervisor could deepen their tones, remove any treble qualities and add a degree of reverberation.

"These Things are... *Irrelevant!*"

NO READER of this publication will be unfamiliar with the Cybermen, and it's doubtful that any will be unaware of the Borg, the most popular villains of **Star Trek: the Next Generation.** Ever since the Borg debuted in Q WHO? (they were supposed to be insectoid aliens seen in the follow-on to season one's cliffhanger ending, but budgetary contraints and the writers' strike conspired to scupper that), viewers have remarked on perceived similaritites between them and the Cybermen.

I'm not going to disagree with those remarks; there are indeed both similarities and differences (and more to other villains from **Doctor Who**), as well as common sources of inspiration. Since EARTHSHOCK saw the last of the once regular updates to the Cybermen's design, barring different boots or extra chrome on their helmets, this seems a fitting point to ask whether the Borg are Cybermen — The Next Generation; the creatures the Mondasian survivors might have become.

Such comparisons are inevitable, given that both races share a common ancestry that goes back at least to *The Clockwork Man*, EV Odle's 1923 novel. Ever since, humans dehumanised by mechanical protheses have been threatening science fiction heroes practically every year, with the Cybermen amongst the best remembered, and the Borg pretty much the most recent.

In terms of specific similarities, there is actually relatively little. Design wise, the Borg actually bear more relation to Brian Hayles' initial conception of the Ice Warriors — humanoid, with obviously artificial implants (a description never acted upon). The network of tubes around the Borg costumes do at least partially echo the EARTHSHOCK Cybermen, however. Like the Cybermen, the Borg have undergone costume changes on every appearance — from largely spandex suits with odd bits of tubing and prostheses to being fully encased in armour. The basic bodystocking that is the foundation of the Borg costume does — with the exception of the colour — match the "close fitting silver mesh uniform" of Kit Pedler's original description, however. they also have the exposed face that Pedler originally wanted. In Q WHO? the Borg also had the ability to stun people with electrical discharges from the mechanical arm, as did the Trouhton era Cybermen. Unlike the gender specific Cyber*men* however, there are female Borg — one beams aboard the Enterprise with Crosis in DESCENT, and the Borg are capable of reproduction other than by conversion of other humanoids. Indeed, the presence of babies aboard the Q WHO? cube indicates either that they still have sex, practice IVF, or are a clone species who then undergo successive stages of cybernetic enhancement. The later case would, of course, make them close relatives of the Sontarans!

The reasoning behind their mechanical natures seems different though, beyond the simple fact that dehumanisation into slave machines in general is disquieting. The Cybermen are fairly uniform (except in THE FIVE DOCTORS...), every one encased in the same armour as his fellows. It seems that a standard, general purpose body-upgrade is performed regardless of the purpose for which the victim is intended. The Borg, in contrast, are far more specialised, with no two carrying the same prostheses. Similarly, whereas the Cybermen are lobotomised to remove the capacity for emotion and free will, the Borg merely suppress these through a gestalt mind-set transmitted directly into the brain via subspace communication links (A form of conditioning which, in the case of 'native-born' Borg such as Hugh, resembles the educational conditioning infant Daleks must receive within their casings).

The two two greatest similarities are somewhat intertwined. One might be intentional, the other is merely ironic. Firstly, the question of multiplication. Throughout most of their careeer, the Cybermen have intended to convert ordinary humans into Cybermen. This is part of their success as monsters — that the man in the suit could have been an ordinary guy one day, and a mindless universal conquerer the next. In THE BEST OF BOTH WORLDS, the Borg intend to assimilate the population of Earth into their ranks by the same process which has converted Captain Picard into Locutus (it's also implied that they plan the same for the Klingons, though all Borg to date appear human in origin, despite Peter David's use of a Ferengi-Borg in *Vendetta*) And therein lies the ironic second similarity to Cyber-history: their character has been rewritten almost out of existence as the show progressed.

When the Cybermen first appeared, their goal was to increase their numbers by, er... assimilating the population of Earth. By THE MOONBASE, they merely wish to destroy the planet, and in EARTHSHOCK they are simply warriors who happen to be armoured (and make jokes about convincing any doubters). When the Borg made their debut, they only wanted to assimilate other races' *technology*. In THE BEST OF BOTH WORLDS I, they seem intent on enslaving Earth ("From this time forward, you will service us.") Only in their third episode do they set out to convert humans. By DESCENT, they have become independent and emotional, which reduces their chilling impact in exactly the same way that certain bits of late Cyber-behaviour demeaned the Cybermen. Like the emotional and easily-killable Cybermen of the last couple of serials, they could just as easily be any old 'destroy-all-inferior-life' aliens. (Admittedly, this was the work of Lore, a bargain-basement 'Evil Twin' if ever there was one, though he's actually rather good in DESCENT II).

Stepping back, the humanisation of Hugh in I, BORG (and its precursor in *Vendetta,* as Geordi seeks to revive the buried personality of an assimilated smuggler, ironically nicknamed the 'brass lass') is a much more interesting theme. This would have made an interesting Cyberman story, as presumably their conversion process is not infallible. Instead, the closest we got were Stratton and Bates in ATTACK OF THE CYBERMEN. Those with long memories, however, might recall ***Doctor Who Weekly***'s comic strip featuring the unfortunately-named Kroton, the Cyberleader with emotions, whose dawning of emotions showed distinct echoes of Hamlet's crisis of confidence, and was if anything more interesting and intelligently handled than Hugh's sudden rehabilitation (even though Marvel's Cybermen tended to demonstrate undue emotion as a rule in any case — qv: *Black Legacy*).

With the benefit of hindsight, there are also grounds for the cynical to claim that there is an inverse relationship when it comes to overcoming weaknesses. While the Borg adapt to any threat and develop a defence, the Cybermen seem to go the opposite way; how else could they move from gold dust interfering with their respiration units in REVENGE OF THE CYBERMEN, to the explosive contacts of SILVER NEMESIS?

Numerous fan pieces have attempted to link the Borg into **Doctor Who** continuity, with the most prevelant (and immediate — it first appeared on the Internet within weeks of Q WHO?'s transmission) being the suggestion that they might be a Dalek slave race. This seems unlikely, since no race as paranoid as the old motorised dustbins would create a slave more powerful tan themselves. Personally, I've always fancied the idea that a post-REMEMBRANCE Davros ran into some survivors of the Cyberman INVASION and... but perhaps not.

So, are the Borg the next generation of Cybermen? In story terms, probably not, as EARTHSHOCK is set in the 26th Century, and the Cybermen are most un-Borg-like. In creative terms? I'd have to say yes, insofar as the Borg represent the threat of humanity sacrificed to greater progress and efficiency — the exact symbolism Kit Pedler had in mind all those years ago. Both races, however, have their own identity and their own points of interest. When's all said and done, and the scores are added up, the Borgaren't exactly Cybermen — The Next Generation; they're an alternative interpretation of the original concept, who happened to be the next cyborgs to capture the imaginations of a wide audience. If I were of a mind to risk it, I might even go so far as to say that — in their first three episodes — they are the Cybermen done correctly for once.

But let us not forget the title of this piece. "Irrelevant" is the Borg's catchphrase, but in EARTHSHOCK part four, when the Doctor asks the Cyberleader when he last enjoyed a sunset or a well prepared meal, the Cyberleader responds "These things are irrelevant." Coincidence, or a good case for a lawsuit? The jury's still out on that, make no mistake...

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of the spaceship. Essentially it was a small tug towing a much larger payload in the form of a squared-off cargo bay. LED bulbs were incorporated into its design to illuminate the model.

The Earth, towards which the ship hurtles in part four as the explosive climax builds, was a caption slide shot by a different camera to the one focused on the model. In reality the model was not destroyed by pyrotechnics. The explosion was done as an electronic effect added in post-production.

Seen only briefly were Bower's other model sets; a view of the entire freighter hold as seen from atop the stairs up to the flight deck, and an enlarged section of the freighter's outer hull with a detachable, octagonal escape pod.

It had been planned to record miniature scenes of the TARDIS spinning through space for a number of establishing scenes in episodes two and four. But when time became pressing these sequences were dropped from Block One, and then again from Block Two.

Guns were Bower's biggest overhead; from the futuristic side-arm worn by Ringway, to the short, stubby blasters wielded by the troopers, and ultimately to the pulse rifles hefted with deadly effect by the Cybermen that would provide Peter Davison with his controversial moment of gun-toting,. As well, Bower manufactured the long laser cutter used by the Cybermen to break through the main bulkhead to the bridge. The materials he used were perspex with added aluminium parts, plus a great many spares bought from radio shops. "I seem to remember" said Bower in an interview for the book *Cybermen*, "I got through loads of self-tapping screws". The troopers' weaponry featured battery powered light tubes which illuminated when the triggers were pressed.

Bower also built the TARDIS tool kit, and furnished it with all its components, and designed the Cyber-bomb which needed to feature a working LED display as part of the arming mechanism. In the event, a working LED display was not fitted; pulses from an out-of-vision lamp were used to give the impression of the unit being powered up and then counting down.

Not all the special props were Bower's. Richard Gregory furnished the hatch-door flat with the Cyberman body fused into it. This was a practical consideration. Imagineering had built all eight Cybermen costumes, so it was relatively easy for them to built a ninth, pack it with armatures and padding, slice it into sections and mount some of the bits onto a piece of block-board.

Pyrotechnics were the prime stock in trade of Steve Bowman's team. Electronic Effects were geared up to provide the blaster beams from the trooper's guns and the energy pulses from the Cybermen's rifles, but each direct hit would be accompanied by the flash and bang of an electronically detonated charge going off. For their 'firing hands', the Silhouettes were given protective gloves, with flash charges fitted wherever they were in attack mode.

The charges used were small enough and harmless enough to be fitted directly onto the clothing of victims. Hidden wires fed back to a switching box controlled by Steve Bowman or his assistants. In what would become a precedent for future Cyberman serials, the chest units were often pressed into service as housings for these fireworks.

LOCATION FILMING:

Thursday 29th October 1981 came at the end of a busy week in the **Doctor Who** calendar. Post-production was underway on Ron Jones' BLACK ORCHID. John Black was gearing up his creative team for **K•9 and Company**, and in the midst of all this Peter Grimwade was up in Hertfordshire with seven actors and eight extras for a single day's filming on EARTHSHOCK.

Although annual, end-of-season belt tightening was starting to impact spending on the latter serials, John Nathan-Turner was able to give Grimwade sufficient funds to permit a one-day shoot with a 16mm camera.

As film units go this was one of the cheapest the Production Office had ever afforded. The 54 (approx.) members of the cast and crew worked from 06:30 till around 17:00, there was no set dressing required other than the few tents, cave mouth and scanner props which were brought with, the only leading (aka expensive) guest artists needed were James Warwick and Clare Clifford, and everything could be accomplished in the one day with no overnight stopovers.

The venue was one of the show's perennial cliches, a quarry, this time Springwell Lock Quarry just outside Rickmansworth. Reconnaissance had shown the ground to be very chalky and so the entire unit was warned to bring Wellington boots in case rain turned the surface into a wet and sticky quagmire. As things turned out, the weather, although overcast and slightly windy, stayed dry, allowing filming to proceed without stoppages.

Scenes with Kyle and the full cast of troopers were shot first, so that artists like Clare Clifford and James Warwick could be released early once all their sequences with them on the surface, prior to

venturing underground, were in the can. The artist required the longest was Steve Morley, playing scanner technician Walters for whom this would be the only day before the EARTHSHOCK cameras His role was solely on location and he was not needed for any of the recording blocks.

Five minutes and fifty seconds was the total amount of location filmed material eventually edited into episode one. Three additional seconds of mute 16mm footage were hired from existing BBC stock for the opening establishing shot of a hillside.

STUDIO RECORDING:

As mentioned, Eric Saward had set Peter Grimwade a fearsome challenge with scripts that featured more scene changes per episode than any previous **Doctor Who** serial. Nevertheless he rose to the prospect of trying to make EARTHSHOCK the fastest paced story of all, adding scene directions that called for rapid changes of camera angles, particularly during the action sequences Production was helped by the appointment of Fred Wright as Lighting Manager. Saward and Grimwade wanted the cave and freighter sets to be as gloomily lit as possible. Wright achieved this by largely abandoning use of the main overhead gantry floods in favour of floor mounted 'pup' lights and directional spots. Scenes shot this way had high foreground resolution with long shadows trailing away into the distance.

The nature of the story with its two prime settings, Earth and the freighter, helped planning of the studio sessions enormously. Principally Peter Grimwade and Bernard Lloyd-Jones were able to plan and budget all the cave and TARDIS scenes for Block One and the freighter interiors for Block Two. The cross-over set, which could be moved into Block Two if necessary, was Cyber-control, which only ever needed a maximum of three Cybermen characters in the set.

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The sixth story of the Nineteenth Season proved an instant hit with Doctor Who fans, and while other stories have been re-evaluated its popularity remains unchallenged to this day. But such a positive view was not unanimous even in 1982. Here, Martin Wiggins offers his personal — and provocative — view of Earthshock and its influence on the series.

EARTH*SCHLOCK*

Back in 1982, when fandom was rougher and **Doctor Who** could still arouse passion, I wrote a review, in anger, of what to me was clearly the worst story of the year — or perhaps ever. The story in question wasn't FOUR TO DOOMSDAY or THE VISITATION or even TIMEFLIGHT, but EARTHSHOCK. It was going to be a controversial piece, I assured William Gallagher, the amiable editor of that fine early eighties fanzine Web Planet, who had commissioned me to write it. "Looks like being a real shockerooni," William warned his readers as he announced what the next issue had in store, "and personally I can't wait." Regrettably, though, there never was another issue of Web Planet, and my shockerooni never appeared. Here it is.

PLOT

As a professional writer, Eric Saward earned money with menaces when he delivered EARTHSHOCK. That's virtually all there is to the serial: a sequence of meaningless threats to the Doctor and company which have very little relation to the 'plot' — as Adric says, "There's just no purpose to it." That 'plot' is, simply, that the Cybermen want to destroy Earth: pitifully boring and unoriginal, perhaps, but other **Doctor Who** stories have managed well enough on equally slender foundations. The problem is that Saward doesn't reveal this plot through the development of the story: he just gets the characters to tell us. It takes less than a minute of screen time, which is rather inconvenient for Saward when he has to keep the serial going for nearly a hundred, and this is where his monumental stock of science fiction clichés comes into play: as he did with THE VISITATION a few months earlier, he puts together a patchwork of situations which will stand in for a developing narrative, situations which are usually threatening and always tiresomely familiar. The corny ending of episode two is a case in point: minutes filled — one; imaginative effort — nil. (The fact that this is a cliché at all is disturbing and distasteful: why do so many writers think that supposedly advanced civilizations will retain something as barbaric and evil as capital punishment?)

In dealing with these threats, Saward has a tendency to drag out miracle solutions at the last minute. Take the Doctor's sudden and fortuitous discovery that the cargo freighter is powered by anti-matter. There has been no indication of this before, and the information is never used again: it simply appears just in time for the Doctor to produce Saward's rabbit out of his hat and evaporate out of a no-hope situation, with a bit of technical gobbledegook thrown in to con the audience into thinking that all has been satisfactorily resolved, even if we don't understand it ourselves. Like Leela, we are expected to respond with "You did something clever?" It's a space opera solution. And space opera is just what Saward, in 1982, seemed to think **Doctor Who** was.

The holes in the plot are more pronounced in the first and last episodes, and again Saward uses his rather patronising technique of trying to persuade the viewer they're not there. The Cybermen are unable to get through to Earth, so they have to plant a bomb underground to destroy it. The fact that they would have to get through to Earth to plant the bomb in the first place is decorously ignored, and the tone of realization in Adric's line "A missile wouldn't get through" seems intended to draw attention away from this obvious enough point. Fans are very good at filling in this sort of hole, conjecturing (for example) that the bomb was planted by human agents already on Earth — though there is no suggestion whatsoever of this or any other solution in the serial itself. Anyway, such conjectures raise more problems than they solve: if human traitors did plant the bomb, then the androids become superfluous; guard duty would logically have been the task of the humans. But the serial just doesn't warrant hypotheses like this: the simple fact is that the bomb has no place in the plot to start with.

The location in caves is much the same: Saward has decided he wants some sequences set underground, and left it till later to think up a good reason for it. Again we are offered a contrived explanation that doesn't make sense. He drags in the extraneous and irrelevant issue of the death of the dinosaurs, then arranges to bring the plot round full circle by introducing a time warp (another device pulled out of the blue and explained glibly and unsatisfactorily, this time by Adric) so that he can actually show the dinosaurs getting it. Presumably the issue is not extraneous and irrelevant after all — or so we are all meant to think. However, it would take a pretty unintelligent viewer not to realise that, despite the "Why this cave?" 'mystery' that is posed in episode two, the destruction of the dinosaurs by the explosion of the freighter has absolutely nothing to do with the fact that the Cybermen chose a cave full of dinosaur remains to site their bomb.

This technique of implying a connection between two unrelated incidents is repeated in the placing of the sequence in which Adric wants to go home at the beginning of the serial in which the obnoxious little brat gets his. One can see that this was an attempt to create some irony, but in Season Nineteen, when stories began and ended in nine days, it simply looked contrived: the scenes might have had some force had they come earlier in the season — and (it almost goes without saying) had someone other than Matthew Waterhouse been playing Adric. Still in handling the death itself, Saward begins to show a little intelligence: he makes the sensible cut from Adric on the freighter to the TARDIS, and so allows the viewer to feel sympathy with the three reactions to the death that are shown, melding them into one more complex response; it doesn't bear thinking about the alternative, to leave it to Waterhouse's dubious acting talents to elicit a reaction directly from the audience — one suspects derision might have been a possibility. The way the action is left hanging in the air at the end of episode four rather than rounded out to a conclusion serves nicely to emphasize the shock (and also made the link through to TIMEFLIGHT the only really successful one in the season), and the broken badge shown during the closing credits makes an excellent symbol for the presumably atomised body of Adric. The silent ending, however, comes across as unduly solemn, respectful, and even pretentious, when you consider how few must have mourned Adric's passing. (I have seen a spoof tape with 'Happy Days are Here Again' dubbed over the credits.)

There were one or two other points of amazingly

high quality considering the abysmal nature of the majority. For example, Tegan's line, "I'm just a mouth on legs" wittily encapsulates the two frequent misuses of the female companion as feeds and crumpet; and the sequence exploring the logistics of the situation of an enemy threatening a companion to get control of the Doctor was the only bit of real penetrative logic the Cybermen were allowed in the serial. For the most part, however, EARTHSHOCK was an insult to the intelligence and sensibility of the viewer: in particular, it is very offensive to be asked to accept as real virtually the same clichés that, weeks earlier, KINDA had suggested were the products of a deranged mind.

CHARACTER

Circumstances do not make Cybermen, and the bunch we saw in EARTHSHOCK certainly weren't the Cybermen of old: in writing the serial, Saward managed to plunder just about everything and learn absolutely nothing from previous Cyber-stories. These Cybermen have emotions: Saward seems to have taken too much notice of the title REVENGE OF THE CYBERMEN and made them want to see the Doctor "Suffer for our past defeats". They don't act logically: they cause a power loss in the spaceship which threatens to stop it getting to Earth, which is where they want to go. They even seem to have an inferiority complex: they have to boast to themselves that "Cyber-technology is too advanced for Earthlings", but if they're so convinced, why were they so worried about the Earth conference in the first place?

Of course, David Banks has said in his many interviews that the Cybermen are bound to become more emotional, but this is an explanation after the event. Saward treats the Cybermen as clichéd galactic villains: wanting revenge on the Doctor is just standard villainous motivation, with no attempt made to individuate the Cybermen as an enemy, to distinguish them from other villains. The innovation may have lasted into other stories, and Banks may have done some of the brain-work *ex post facto*, but that is no reason not to deplore EARTHSHOCK for its betrayal of the original Cybermen concept.

Saward's failure to understand the Pedler-Davis Cybermen is clear from the reference to the "Cyber-race" which he puts into the mouth of the Cyberleader. Beings from any race can be turned into Cybermen, the Aryan Tobias Vaughn as easily as the Negro Toberman, but the Cybermen are not a race in themselves. A race is a roup with a distinctive genetic factor in common, but what distinguishes the Cybermen as a group is not genetic but cybernetic. Of course, most space opera baddies *are* races. The original Cybermen were successful partly because they deviated from the normal pattern. Saward, however, has started with that pattern and tried to overlay his chosen aliens onto it using a sprinkling of Cyber-prefixes.

In effect, EARTHSHOCK reduces the Cybermen to clichés modified only by a superficial coating of **Doctor Who** ideas gleaned from some hack tome like L'Officier's *Programme Guide*. For example, the Cybermen seem to be rather well acquainted with the Time Lords. They know of Gallifreyan technology: having identified the police box as a TARDIS, they know at once that the Doctor is a Time Lord. They know of Gallifreyan law: "But they're forbidden to interfere," protests the Cyberlieutenant, with a hint of petulant anxiety that the Doctor may not be playing by the rules. They are even sufficiently informed to be able to make value-judgements about the "arrogance" of the Time Lords.

Consider this. Until EARTHSHOCK, the Cybermen had been shown as small-time crooks compared with such as the Daleks: they were "just a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship". The Time Lords were depicted as retiring dormice: "We hardly ever use our great powers," remarked Troughton's Doctor in THE WAR GAMES, shortly before he commandeered a thought channel to show them the evils of the outside universe — Cybermen included. For beings like the Cybermen to know of the Time Lords, let alone to know so much, made them seem far more important in the universe than they had ever been before. Underneath the **Doctor Who** terminology, the cliché still reigns, parasitically destroying the concepts it uses.

It isn't just the characterisation of the Cybermen that is botched in EARTHSHOCK: Saward also makes a mess of their presentation in the serial. Cybermen don't make great political schemers: their plans are too logical and they don't have enough character in themselves. They work best with minimal dialogue to emphasise their inhumanity — none of this "Excellent" and "Yes, leader" rubbish. Their power to rivet audiences depends largely on force of numbers. Most of their stories in the 1960s include sequences of Cybermen en masse: the march scene in THE MOONBASE for example, or the protracted shot of them walking in single file past the camera that ends episode six of THE INVASION. One of the reasons REVENGE OF THE CYBERMEN failed was its self-imposed limitation of presenting what purported to be the last six Cybermen in existence. It was this image of numbers that helped to lodge the Cybermen in viewers' minds, and so it was this image they had to live up to after the shock ending to the first episode of EARTHSHOCK. Yet for the next episode-and-a-half Saward confines them to their bolt hole and makes them hold conversations with each other.

The original Cybermen didn't possess wit or emotion, and so couldn't react to one another in conversation to produce good dialogue and characterisation, which ought to be the point of such exchanges as well as advancing the plot. It was only in confrontation with humans that they worked as speakers, because the two made a good contrast. This illustrates another lesson of the sixties that Saward ignores: there is no point in having Cybermen at all if the human characters behave more like Cybermen than the Cybermen themselves. The 1960s stories had casts of finely developed characters, but in EARTHSHOCK we are down to figures like Ringway.

Ringway is Hindle without characterisation, acting or dialogue: they are the same basic character type, and Alec Sabin and Simon Rouse even look similar (and indeed like Tony Calvin, playing another nasty junior officer in a third serial directed by Peter Grimwade, FULL CIRCLE). Sabin blunders his clichéd way through trite dialogue like "I'm tired of your snide remarks and bullying ways". (Does Saward really think people speak like that?) Beryl Reid does the same, and June Bland lives up to her name in her acting. The only glimmering of anything approaching a performance among the guest cast comes from James Warwick, and even that is surprising considering the garbage he's given to say and do. With no reference point for what is human, the Cybermen's emotions are magnified to intolerable proportions.

Much of this immolation of the Cyber-legend can be put down to the attention Saward paid, apparently at the expense of other, earlier, serials, to REVENGE OF THE CYBERMEN. That's where he gets the prominent gold lore from, and the human traitor too; there's the odd "Excellent!" in REVENGE, though always used to better effect than in EARTHSHOCK. Where the seventies story narrowly preserves the old magic of the Cybermen, and where EARTHSHOCK delivers the final blow, is in their realisation by the designers and actors involved.

The hands and feet of the Imagineering versions are ludicrously large — such fingers are hardly suited to perform delicate technical operations — and the unattached chest units swing all over the place. Perhaps more forgiveable — because visually impressive — is the way just about every single pipe in the Cybermen's body has been moved to the outside of the suit, making the creatures more vulnerable than ever before. However, whatever the faults of the body, it is in the head that the real bastardisation has taken place.

The faces of the Cybermen should be simple blank masks. Until THE INVASION , they were, Even after the rather ill-considered change for that story, they retained the features of blankness and simplicity in some measure, features which contributed to the success of the battle scenes in REVENGE. They are features almost entirely absent from the EARTHSHOCK versions. The mouth is a particular offender: its shape has been changed to give the impression of a scowl, which only serves to amplify the emotional behaviour of these versions. The transparent chin is similarly annoying. Along with the feed pipes leading up to the Cyberman's jowl, it loses the clear line of division between head and body that made the mask such a striking image. The aim in adding the 'glass jaw' was to show that the Cybermen are really cadavers beneath the machinery, but all it does show is that there is an actor underneath the suit: the designer seems to have been so taken up with the fictional minutiae of the Cybermen that she lost all sense of basic audience reaction. The same myopia informs the whole of the facial design: there is such a fussiness, such a concern with detail, that the powerful simplicity of the original Cybermen is gone.

If the costume design is over-studied, one cannot say the same for the performances. The voices and locomotion of the Cybermen are both pitifully close to, if not identical with, those of human beings. The voices in particular are very poorly achieved: the human voice has merely been deepened and made to boom slightly in a way that suggests power, a far cry from the totally alien, totally electronic speech of the 1960s (even the 'Minnie Mouse' voices of THE INVASION would be preferable). At several of their little chats in episode two they even sound alarmingly like a gang of old Tory cabinet ministers debating the latest cut in unemployment benefit. The dialogue doesn't help, of course: its — equally human — cavalier treatment of the English language must have encouraged the actors to speak as they did. Perhaps the worst example is the Cyberleader's "Destruction — which is what we are going to do to that planet." In REVENGE OF THE CYBERMEN, the Doctor says you can't expect decent English from a machine. That says more about Saward's script-writing abilities than about his Cybermen.

This isn't just nit-picking. Given the serial's subsequent influence on the portrayal of the Cybermen, some fans might claim that Saward was doing what Robert Holmes did in GENESIS OF THE DALEKS or THE DEADLY ASSASSIN: overturning established ideas about series elements in order to take DOCTOR WHO in a new direction. In such stories, the imaginative vitality of the new presentation overrides petty fannish concerns with overall series continuity: no-one today would argue that the Daleks were created by Zolfian and Yarvelling. But EARTHSHOCK is a different matter. Eric Saward doesn't offer a new, alternative conception of the Cybermen, and his treatment of them *has* no imaginative vitality: space opera clichés and stock villainous characterisation are not new ideas. He relies solely on the audience being pleased at the reappearance of an old enemy, so to tap that pleasure successfully he must present the enemy accurately. As it is, the Cybermen of the serial could appeal only to those who had never seen the creatures before, who had heard much and experienced nothing of them. With the long gap since REVENGE OF THE CYBERMEN, and longer still since THE INVASION and the sixties heyday of the Cybermen, there were many such fans in 1982: for them it was the first time, and they didn't know how short they'd been sold.

PRODUCTION

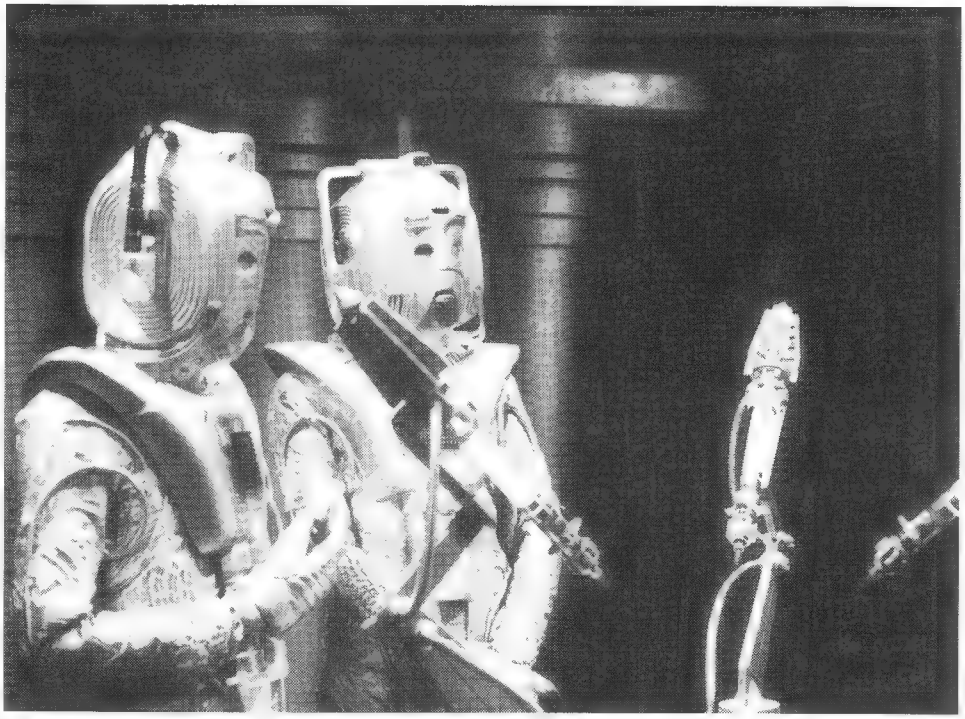
The realisation of EARTHSHOCK in production ranges from mediocre to shoddy. Malcolm Clarke's score grates on the ears when it's not spouting rather predictable parrot versions of other composers' work, like Saint-Saëns' *Fossils* or Paddy Kingsland's Outer themes from FULL CIRCLE. Dave Chapman's cartoon video effects are, as always, exceedingly annoying: his habit of giving rays *stripes* (worse: *vertical* stripes) does little for credibility. And any fear or tension at the deaths of Snyder and company in the caves is dispelled by the silly noises which accompany the disappearance of their life-traces from the scanner, courtesy of Dick Mills.

The responsibility for such things obviously rests with the director, Peter Grimwade, and his performance is hardly distinguished in other areas. Camera angles are botched: when Ringway is seen running down a corridor, supposedly in a tearing hurry, he visibly pulls up before he goes out of shot. The corpses that the Doctor and Adric find shortly before this are breathing — and breathing very obviously too. Now, actors need to breathe the same as the rest of us, but there are techniques of

shallow breathing for the stage which would provide at least a partial disguise in so microscopic a medium as television. In the BBC's **I, Claudius,** some years before EARTHSHOCK, Brian Blessed 'died' and lay motionless, face-up and in full view of the camera, for several minutes. Is it too much to ask that a couple of bit-part actors do the same for a corresponding number of seconds?

Grimwade also had an infuriating tendency to leave in fluffed lines. Take this from LOGOPOLIS: "My neem... [pause] My name's Tegan Jovanka." Later in the same serial, the Monitor tells Adric, "We must not use our computers for—to—for—to..." (Perhaps he had gone over to the language of numbers?) We get the same thing in EARTHSHOCK with Alec Sabin: "I happen to think that the disappearance of three crew members rather important," he says. Presumably Grimwade thought it sounded naturalistic. it doesn't. It sounds like actors getting their lines wrong.

Give Grimwade a decent script, such as KINDA, and he would do a reasonable job. Give him rubbish and its natural quality was likely to show through. And EARTHSHOCK, I'm sorry to have to say, was rubbish.



RECEPTION

In 1995, my anger about this serial has had time to subside, but my views are more or less the same as they were in 1982: I hated EARTHSHOCK when I first saw it, and still do today. In it I saw a drama series I had grown to love being reinflected as a vacuous action-adventure — a trifle calculated to excite the viewer through a carefully constructed series of 'thrilling' sequences which are treated as an end in themselves, dependent on no bedrock of plot or characterisation. It is sad but symptomatic that other fans were rather more enthusiastic: there was scarcely a fanzine that year that didn't carry paeans of rapturous praise for EARTHSHOCK. At the time I found it hard to understand how so brazen and shallow a confidence trick could deceive intelligent people (as some of the reviewers were). With hindsight, one can see how that wholehearted applause derived not so much from the individual merits of EARTHSHOCK as from the peculiar way that early eighties fan culture perceived **Doctor Who** and its recent history.

In the Davison era, no **Doctor Who** turning point loomed larger than the change of production teams in 1980. Fandom in that year had been ugly in its angry solidarity. Season Seventeen had taken the mickey out of our favourite programme, and we were not amused: Tom Baker and Graham Williams were reviled as the men responsible for bringing the series to its nadir. Then John Nathan-Turner came on the scene , and took the trouble to make himself known to us. and to listen to our opinions: suddenly we had a producer who cared. At the same time, the style of **Doctor Who** took its sharpest ever change of direction to become moody, dramatic, and, crucially, almost devoid of intentional humour. Fandom loved it, not just for its genuine excellence some of the time, but also (and more fundamentally) because it was not Season Seventeen.

The result was a shift in the axis of **Doctor Who**'s cult of personality from star to producer: we were moving into an era when we believed, naïvely, in producers as autonomous, omnipotent artistic controllers. Fannish fervour about the current series translated neatly from denunciation to enthusiasm. As Graham Williams had been vilified, Nathan-Turner was glorified: the new producer rode into favour on the fans' hatred for the old, and when Tom Baker resigned at the end of October, fandom mythologised the event into the outcome of a showdown between the 'fans' producer' and the apostle of "Ooh, my everything!" Janet Fielding caught the mood of the time when, at Panopticon 4 in the summer of 1981, she referred to John Nathan-Turner as God.

It is a curiosity of most religions that the faithful have an infinite capacity for forgiving their gods. I can still remember the curious tolerance I felt in the early months of 1982 when faced with the clumsy allegory of FOUR TO DOOMSDAY and the thin triviality of THE VISITATION: this was poor stuff indeed, but one could allow the producer to get away with it because of what he had done for the programme, and what he had promised for the future. The sixth story, we were told, was the one to watch. John Nathan-Turner was going to give us something that was superlatively good. What he gave us was EARTHSHOCK.

It's this context that made me so angry with the serial. So this was Nathan-Turner's idea of superlatively good **Doctor Who**: a mélange of bad writing, bad acting, bad direction, bad music, and good special effects. I was angry because, if this was thought to be excellence, we were going to get more of it in future, and angry too because suddenly I knew I had been conned: the Emperor had no clothes. I had reached the eye of John Nathan-Turner's hurricane — and found out it was made of glass.

I couldn't forgive EARTHSHOCK; other fans saw no need to. As with much of the Nineteenth Season, part of the problem was that it was almost self-consciously designed to appeal to the fans. Looking back, it is apparent that, in the early eighties, John Nathan-Turner desperately wanted to be liked by fandom (and who can blame him after the bashing we'd given poor Graham Williams?), and that he produced **Doctor Who** accordingly; and so it was that the motifs and devices we had praised in Christopher Bidmead's Season Eighteen began turning up again, with a difference. Fans had enjoyed that season's interlinked stories and references to the programme's past (it used to be called 'continuity' in those days), so these elements were isolated and reproduced the following year. What was missing was the spontaneity, and the dramatic point: no longer were these things integral parts of the stories, arising naturally out of them; now they were artificial augmentations imposed as part of a formula for popularity.

A case in point is the clips sequence in EARTHSHOCK, when the Cybermen discuss their past appearances in **Doctor Who** with a few visual aids thrown in. This is a blatant attempt to follow the very popular scene in LOGOPOLIS when the dying Doctor remembers his past enemies and companions; but unlike its predecessor, the 1982 version comes over as very forced. Where do the Cybermen get the clips from? (Hong Kong, perhaps?) One can accept the convention of displaying visually what's going on in the Doctor's mind, as in LOGOPOLIS, but these sequences come out of a machine. Surely we are not being asked to believe that the Cybermen carry film cameras around with them recording their operations for posterity? Or that the pictures survive even when the Cybermen themselves are destroyed?

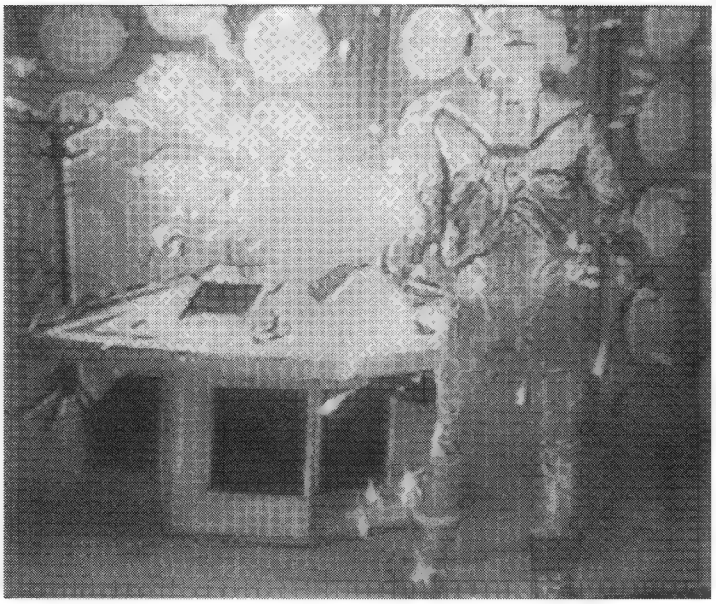
Of course, this wasn't the point. The fans were delighted with the sequence, because it gave them a glimpse of that fetishised past of **Doctor Who** which was, in 1982, still locked away in the BBC Archives and the cellars of wealthier collectors. Fans relived their memories of William Hartnell, Patrick Troughton and Tom Baker, or else wished they had been old enough to see the real thing. So bound up were they with the old stories that few could see that the concession undermined the credibility of the new.

The same purpose was served by the return of a poplar old monster, and by the inclusion of 'continuity' references like the one associating the Cybermen with the Time Lords. Such allusions delighted the fans, and were taken to show what a 'caring' producer and a 'caring' script editor were John Nathan-Turner and Eric Saward. No-one stopped to consider the credibility of the reference (and after the retrospective validation it got in THE FIVE DOCTORS, neither will anyone today): fan enthusiasm for such things was an automatic, unthinking response, uncomfortably reminiscent of Pavlov's dogs.

Over the next few seasons, **Doctor Who** seemed calculated to offer this sort of 'reward' to its fan audience (never, of course, to television viewers in general). Meanwhile, unpopular decisions were brazened out with a hard line ("whether you like it or not" — an astonishing thing for a post-monopoly television programme to say to its audience), and criticism was shrugged off in the producer's public statements as merely the insignificant movements of fashionable opinion. It was as if the series was being used in the same way that senior politicians tend to use the power of high office: as an instrument to maintain control of a volatile but bribeable electorate. For years afterwards, being a **Doctor Who** fan wasn't primarily about appreciating a popular television series; it was about being in a politicised relationship with the people who produced that series.

The fan accolade for EARTHSHOCK was the single greatest influence on the tone and content of **Doctor Who** until its first cancellation in 1985. It's often said. with some justice, that the series turned in on itself during this period, feeding unhealthily off its own fictional history. But this was really a corollary of the way it narrowed its vision to a minority audience for which that history was important — the way, in fact, it became the medium for the fans' relationship with 'their' producer. That in turn meant a narrowing of vision for the fans themselves. EARTHSHOCK put exciting incident before coherent narrative, 'continuity' before novelty, thrills before point; it was perhaps the first **Doctor Who** story that felt no need to justify its existence other than by the fact of its *being* **Doctor Who.** To that extent, it is because of EARTHSHOCK that fans became 'anoraks'. And that needs more forgiveness than I shall ever have.

Martin Wiggins I·V



The cost savings achieved by this level of planning were considerable. The Silhouettes and all the ancillary troopers with speaking roles, Snyder, Mitchell, Bane and Carter, were only needed for Block One and were paid only for appearing in the first episode.

Most of the non-speaking Cybermen were only needed for Block Two and were only paid for appearances in the last two episodes. As a further budget saving Mark Hardy was not allowed to appear as the Cyber Lieutenant for the episode one cliff-hanger recorded in Block One. Instead, walk-on actor Jeff Wayne took his part as it was cheaper to pay him for an episode appearance than Mark Hardy.

None of the freighter crew were needed for Block One and appearance money for Alec Sabin, June Bland and (highest paid of all) Beryl Reid was only apportioned for episodes two, three and four.

This careful planning helped Richard Gregory. Only three Cybermen costumes had to be ready for the first studio, giving him a couple more weeks to complete the remaining five plus the one fused into the hatch section.

There was one casualty which did hold up proceedings on the third day. One of the walk-ons hired to play a Cyberman, Michael Gordon-Brown, fell victim to claustrophobia the first time he donned the helmet and felt the back-plate being screwed into place. Unable to continue, recording had to stop until a new artist, over six foot in height, could be hired from the Agency and whisked over to TV Centre. One Peter Gates-Fleming filled the post.

Starting earlier than normal for a three day shoot, 11:00 on Tuesday 10th November, the first scenes to be shot were the re-mounts for KINDA, which only required the presences of Peter Davison, Matthew Waterhouse and Janet Fielding. Normally recording would not begin until 14:00, but as the scenes were only short and dialogue based, their early completion helped Peter Grimwade get a good start with EARTHSHOCK.

As was so often the case with **Doctor Who**, the first scenes to be shot were those aboard the TARDIS, starting with the short part one scene between the Doctor and Adric in the latter's bedroom. TARDIS control room scenes took up the remainder of day one, running through in script order from episode one to episode four. The only gaps which could not be filled were the views from the ship's scanner, none of which had yet been recorded.

All the TARDIS scenes should have been in the can by the end of day one, but when the problem with the claustrophobic Cyberman actor erupted, the inevitable delay while a replacement was sought caused a knock-on effect to the schedule. By the time 22:00 came around they had only just completed the sequence where a near hysterical Tegan causes the TARDIS to pitch wildly by tampering with the controls.

No Cybermen actors had been booked for Wednesday as it had been planned to record most of the cave scenes this day. Rather than disrupt the budget still further by rebooking them, or have extras standing around doing nothing while the scenes were completed, John Nathan-Turner and Peter Grimwade chose to abandon the remaining TARDIS scenes until after all the Earth-based footage had been recorded.

Hence day two dawned with everyone rostered to work in place to begin shooting the main cavern scenes. Again these were done in story order, running through to the Doctor's successful disarming of the bomb. The destruction of the Silhouettes was done using costumed dummies in place of the actors. To make their detonations appear more impressive, the flash charge explosions were slowed down during post-production.

As well as shooting these action sequences conventionally using the standard five camera set-up, a trick Grimwade employed several times during this production was to shoot separate cutaway and reaction shots at the end of each action scene. For instance; following the destruction of the female android, Grimwade had camera five do a pan shot around the cavern, a shot of the soldiers firing at the male android, troopers firing at the bomb bay hatch, a view of the Doctor and company crouched behind rocks, and selective views of the cave, the troopers and the TARDIS. All these shots would be used during post production to provide the android P.O.V pictures relayed onto the Cyber-scope.

Five of the walk-ons playing troopers were let go following completion of the main cave scenes. A smaller cast continued all the sequences set in the cave tunnels and in the smaller cavern housing the police box which wrapped day two's recording schedule. Day three continued these scenes, after which the final TARDIS interiors left over from day one were recorded. These included the Doctor, Nyssa and Tegan's reaction to the freighter with Adric aboard blowing up — which, of course, they could not see as the model work had not been done yet.

The main bulk of the late afternoon and evening sessions on day three was used to record all the scenes in Cyber-control, which only required David Banks, Mark Hardy and a walk-on Cyberman to be present. Everyone else in the cast got to go home early. As well as the sequences of the Cybermen gathered around the scope, Grimwade used this opportunity to record the images of Cybermen waking from hibernation, pulling apart their protective cocoons which were no more than lengths of thin polythene sheeting as used by most dry cleaners.

None of the red hazed holographic pictures viewed by the Cybermen were available, so these actors too had to play to images they could not see.

Originally planned to end day three were the model sequences, but 22:00 hours came all too quickly and these scenes had to be dropped from Block One and factored into the second studio. This began, after a week's pause for rehearsals in Acton, on Tuesday November 24th, back once more in studio TC8. Starting at the normal first day time of 14:00, the first scenes slated for recording were all those on the bridge and in the corridor immediately beyond. No Cybermen, troopers or non-speaking crew members were rostered for day one, so the entire day could be given over to recording events on the bridge which took place before and immediately after the Cybermen's attack. There was some requirement for David Banks and his immediate 'guard' but in the main it was case of characters once more looking at scanner screens with nothing else showing other than a blue screen.

Still with only its small day one cast, the rest of Tuesday was occupied pulling together any events, not requiring Cybermen, which took place in the corridors immediately beyond the bridge set. This included the small escape pod bay referenced directly in Saward's scripts.

Day two took the action out into the hold and walkway areas and featured the full complement of troopers, Cybermen and freighter crew present in the studio. Included in the line-up of walk-on artists billed to appear as crew members in part three was a name well known to long term **Doctor Who** fans; Val McCrimmon whose earliest credit with the programme was as an Assistant Floor Manager on William Hartnell's 1964 adventure, THE SENSORITES.

The final two days on EARTHSHOCK concentrated on all the short sequences needed for the story. The general order of play was to get lengthier, dialogue-based scenes shot first, and then fill in with all the shorter, action based items. It was a frenetic pace and the time when Peter Grimwade really earned his spurs as a **Doctor Who** Director. The hold/walkway scenes with Vance and Carson talking to Ringway led on to the Doctor and Adric's initial encounter with the traitor at the end of part two. Thereafter came the scenes outside the bridge as Ringway opens the armoury and dispenses guns to the crew, the barricade fight, the siege scenes outside and on the bridge, the appearance and departure of the TARDIS, Tegan and Scott's troops dodging emergent Cybermen, the events leading up to Adric's demise, and finally any hold scenes not previously shot (Cybermen marching, talking, on patrol, etc).

For the episode three climax Grimwade achieved a triple split-screen shot, mixing the output from one camera showing marching Cybermen onto a CSO screen, masking it, and then duplicating the sequence twice more with a soft edged seam to make seven Cybermen look like twenty-one.

In between all this, he took every chance to record cutaways of Cybermen breaking out of their silos, marching down corridors or fighting with crew members. To try and maintain a sense of continuity with the cast, Grimwade tried an unusual stunt. "Getting a rhythm and continuity through those very short sequences was so complex that, whenever possible, I used sound effects during the run-through so that the actors knew what the short sequences sounded like on the finished take" he told DWB in March 1990. By and large these frenetic efforts were successful and provided Grimwade with a wealth of material to cut and splice during the editing stages. But the odd mistake did creep in, like a moment in episode three where a member of the studio floor staff is clearly visible in shot reading a script.

Time was the major enemy, and with 22:00 on the final recording evening, Thursday 26th November, fast approaching there was still a list of scenes to shoot. Inevitably these were the model shots, postponed from Block One, and now shunted to the end of Block Two. Desperately these were fitted in between pauses to reposition artists or deferred until the last half hour of the recording day.

Every model shot which had to be used was recorded, but anything technically superfluous, such as the freighter leaving dock, the TARDIS flying through space, or the freighter plunging into Earth's atmosphere and exploding was deleted through lack of time. EARTHSHOCK made it, but only just.

POST-PRODUCTION:

There was a lot to do on the gallery only day. Guns had to be augmented with pink ray beams or green pulses, graphics had to be sized and positioned onto their CSO 'holes', and whole sequences had to be rough edited and inlaid onto TARDIS, freighter and Cyber scanner or view screens.

A prime focus of attention was the flashback scene in part two. Eric Saward had written the dialogue spoken by the Cybermen long before Ian Levine researched and compiled the cues that would actually be used in the programme — hence the references to Telos and the tombs rather than the plot to attack Earth which was at the heart of the Troughton story eventually selected.

After companions and villains speaking in LOGOPOLIS, the hook John Nathan-Turner wanted for these flashbacks were extracts of the Doctors speaking to Cybermen. From the 35mm BBC film library print of THE TENTH PLANET part two, 14 seconds of material made it to screen; a long shot of Anneke Wills and Reg Whitehead and a close-up of William Hartnell questioning the Cyber leader about his lack of emotions.

16 seconds were harvested from the 35mm film print of THE WHEEL IN SPACE episode six as the Doctor fakes his surrender to the Cybermen. As well as a residual to Patrick Troughton, Gordon Stothard too merited a payment.

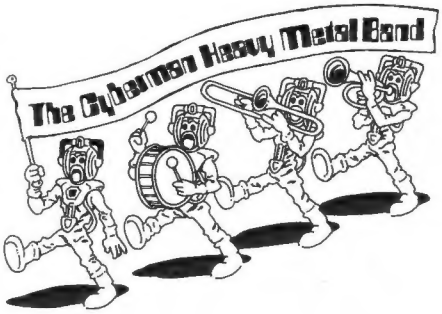
The video library's master spool of REVENGE OF THE CYBERMEN episode three was accessed for the Tom Baker extract as he deliberately goads the Cyber leader into attacking him. William Marlowe, Christopher Robbie and Ronald Leigh-Hunt found a (small) BBC cheque on their way to them as a result of the 17 seconds used.

Another piece of footage used in the flashback scene was a short piece of animation supplied by Ian Hewett of the BBC Graphics Department. Originally shot on film but supplied to the Doctor Who team on tape, it featured a two-dimensional icon of the police box taking shape out of nothingness. Hewett also contributed short sequences of animated circuit board schematics for the later episodes as the freighter crew try to trace the source of their power drain.

The end titles to part four were notably different. Instead of the standard Sid Sutton closing graphics with caption slide credits flashed up, John Nathan-Turner asked for roller board captions to be used instead, played over a static shot of Adric's broken badge and without the theme music. Matthew Waterhouse was given third billing for this, his last regular appearance in the series, behind Peter Davison and Beryl Reid. This exercise was a crib from one of Nathan-Turner's favourite shows, **Coronation Street**, which also played its end titles silent for episodes where a character dies or is killed.

Working with Peter Grimwade during post production was one of the BBC's most experienced video editors, Rod Waldron, who was also a great enthusiast of the show. Between them they pulled together episodes with more than double the normal number of shot changes, achieving the goal of making one of the fastest paced **Doctor Who** serials ever.

MUSIC:



EARTHSHOCK reunited **Doctor Who** with a composer whose name had not appeared on the show's incidental music credits for nearly ten years. In 1969 Malcolm Clarke joined the Radiophonic Workshop, having left school with A levels in Physics, Art, Music and no idea what he wanted to do for a career. He applied to the BBC on a belief that the corporation was so large and so diverse that if it could not find him a suitable vocation, no-where could.

Coming into the workshop from attachments to various engineering divisions, plus a spell studio managing, Clarke embraced all the technology suddenly available to him, using it to continue his teenage passion of "putting sounds together". During the early Seventies his great love was for one of the studio's earliest monophonic synthesisers, a modified EMS Synthi 100 which had been re-christened The Delaware in honour of the Maida Vale street which was the Radiophonic Workshop's home. In 1972, using this equipment, Clarke composed and performed the highly distinctive cues for THE SEA DEVILS, which turned out less a collection of incidental themes, more a background of ambient sounds to complement to mood of the action on screen.

It was this approach Clarke reprised when he came to score for EARTHSHOCK. He made use of the new generation of polyphonic synthesisers, but instead of writing purely music he found himself competing increasingly against Dick Mills by providing mood sound effects where he felt they were warranted. The crack as another silo burst open to reveal a revived Cyberman was as much a musical sting as it was a sound effect.

By request, Clarke was asked to reprise Paddy Kingsland's Outler's Theme from FULL CIRCLE for those passages where Adric contemplates going 'home' to Terradon, and then twice again at the very end of the serial as the shock of his demise becomes apparent.

One element Grimwade wanted specifically for the show was a new 'Cyber March'. In their first three serials the Cybermen's appearance had often been punctuated by one specific piece of stock music called 'Space Adventure'. Impressed after watching Ian

Visual Monitoring...

IF CIRCUMSTANTIAL evidence were ever allowed to carry the full burden of proof, then a case could be successfully prosecuted for naming EARTHSHOCK as one of the most stage-managed **Doctor Who** events of all time.

First witness before the stand would be the undercurrent of rumour radiating out from BBC Union House, sometime in the autumn of 1981, that a grisly fate awaited the Doctor's young, male companion at some point during the latter course of the 19th season. The phrase 'being killed off' was never used in any publicity documentation made public before the event, but certainly by the time the serial came to be broadcast, the majority of the Doctor's fan audience was anticipating something spectacular to herald Matthew Waterhouse's departure from the series.

All this served to divert attention from the really big revelation of EARTHSHOCK: the return of the Cybermen. Their re-introduction was carefully masked by a number of planned stratagems in addition to the Adric issue. Ambiguous story titles, with SENTINEL giving way to EARTHSHOCK, closing off studio TC8's public viewing gallery during the recording blocks, and listing episode one and two's speaking Cybermen in the *Radio Times* only as "Leader" and "Lieutenant".

By and large these ploys worked. Not one photograph of the redesigned Cybermen was printed in advance of transmission, and their sudden appearance at the end of part one was a genuine surprise even to attentive members of the Appreciation Society.

Further evidence of stage-planning could be amassed by considering the media band-wagon with followed that first appearance. On Wednesday March 10th 1982 the *Radio Times* for the following week hit all the paper shops. Suddenly the Cybermen were back, with John Craven's Back-page feature devoting most of its space to an article about the monsters of **Doctor Who**, illustrated with photographs of a Dalek and a Sea Devil, and a specially commissioned piece of artwork by Mike Thomas depicting the Doctor with one of the new Cybermen.

The television review programme **Did You See...?** ran a ten minute feature about **Doctor Who** on March 13th, written and presented by BBC researcher Gavin Scott, highlighting the Cybermen and their many appearances even above the Daleks.

Letters praising EARTHSHOCK and commenting on Adric's death appeared in a subsequent edition of *Radio Times*, while both The Daily Mirror and The Daily Mail ran articles in the wake of the serial, centred on Matthew Waterhouse and his work prospects following **Doctor Who**. EARTHSHOCK Cybermen badges and T-shirts followed that summer, and two of the silver giants even crossed channels briefly to ITV, promoting Peter Davison's appearance on **This is Your Life** on March 24th.

Yet for all this hype and promotion, EARTHSHOCK was not a huge ratings success. It achieved quite consistent ratings, but the return of the series' number two aliens failed to lift any of the episodes above the magic 10 million mark, which only CASTROVALVA and THE VISITATION had managed so far in the season. Episode one began promisingly at 9.3M and at position 45 in the charts, a slight improvement on BLACK ORCHID. The next day, however, the total dropped to exactly 9M viewers and a chart fall to number 50. Episode three did best of all with 9.9M and a surge rise up to number 32. While not a spectacular rating figure, its position at number 32 made it the second highest charted episode of the season. Finally, Adric's death was witnessed by 9.1M viewers, but he did make chart number 40, joint third highest episode of Season 19 along with episode four of THE VISITATION.

The two fifty-minute episodes of Earthshock, broadcast August 9th and 16th that year as part of BBC2's **Doctor Who and the Monsters** season, did commendably well for a Monday evening summer rerun on the minority channel. The combined episodes one and two netted 4.9M viewers while the second half of the story pulled in 5.2M. The average viewing figure of 5.1M made Earthshock the most successful of the three summer repeats, beating THE CURSE OF PELADON with a 4.7M figure and a severely edited GENESIS OF THE DALEKS with 4.6M viewers.

ITV (LWT region) MONDAY 8th MARCH 1982

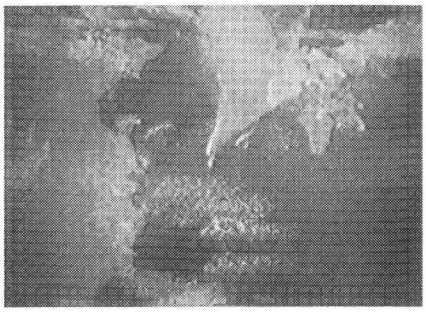
CB-TV CHAN. 14	EMMER DALE FARM	NEWS	-ES-	LEEDS	CROSS ROADS	REPORT -ING LON-DON	MAX -VES SHOW	THE BYGRA-OUR GIRLS	GLAM- OF THE WORLD	TOP FOUR IN A MILLION (drama)	NEWS AT TEN	THE 1982 ACADEMY AWARDS
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

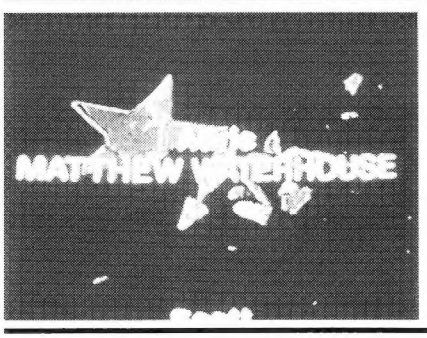
ROUND	BLUE PETER	NEWS	NATIONWIDE	DR. WHO Earth ep.1	BRET MAVERICK	PANORAMA	NEWS	LOVE STO-RY	POLICE (doc)	FILM 82
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

film	WEL-COME MR. LUCAS	A&A UR RD EY	MAGG-IE	MR. SMITHS GARD-EN	RIVER-SIDE	AT IMAG-INED WORLDS (doc)	MARTI CAINE	NOT 9 O'CLOCK NEWS	HORIZON	WEST COUN-TRY TALES	NEWS EGWHST



"Now I'll never know if I was right"



Levine's tapes, Grimwade suggested a variation on this idea to Clarke.

Feeling that metal was a suitable mnemonic for Cybermen, Clarke went back to the Radiophonic Workshop's roots in 'music concrete' and composed his theme with the help of a variety of metal pipes, rods and girders; hitting them with hammers to create all sorts of metallic ringing sounds.

Grimwade hated it. He hated every aspect of the ambient sounds the composer had created for the show. As Clarke testified in an interview for ***Doctor Who** Magazine*, the Director walked out during the run-through and went straight to complain to the Producer.

But it was too late in the day to change matters and the score stayed. Later the composer's stance was vindicated as the incidental music for Earthshock garnered favourable comments from fan reviewers. In 1983 a re-arranged version of Clarke's music appeared as the last track on the ***Doctor Who**: The Music* album, where again it received praise in reviews.

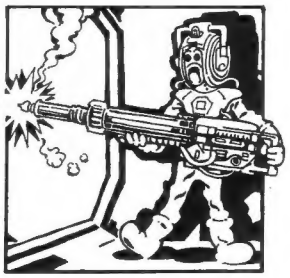
SPECIAL SOUND:

That old stand-by of Dick Mills, the tub of 'Swarfega', was resurrected for the slurping sound accompanying shots of the dead troopers once they had been hit by the Silhouette's flesh liquifying beams.

An aural continuity for the Cybermen was established in this serial that would endure more or less untouched for the remainder of the Eighties. Thanks to the proliferation of domestic video recorders it was possible for all future Directors, Sound Supervisors and Radiophonic Workshop staff to achieve the same tones for the Cyberman voices, the same warbled stutters for their guns firing, even similar clanks for their footfalls.

For the flashback sequences the soundtracks were reprocessed to remove the bass sounds, thereby making them appear more like old, archival material. A muzzy red haze over the superimposed footage enhanced the effect.

Cave interiors, of course, were augmented with stock sounds of water dripping and lots of echo on the soundtrack.



CUTS:

Remarkably, there was virtually nothing in the EARTHSHOCK scripts which did not make it to screen. Indeed, Peter Grimwade pulled off a number of cheats by repeating some of the shots of Cybermen breaking out of hibernation and marching down corridors.

Only one significant piece of dialogue was excised during editing. Following Tegan's infamous line, "I'm just a mouth on legs", she should have gone on to say, "I only wish I could keep it shut occasionally". To date it is not known at who's behest this line was deleted.

TRANS MISSION:

Careful editing by Grimwade and Waldron brought all the episodes of EARTHSHOCK in at virtually text-book length. The shortest was part one at 24' 22', while the longest was the final episode at only 24' 28", extended by the slightly longer than usual end credits roll.

Thanks to newspaper publicity in the autumn, audiences were aware that Adric was going to be killed off, although a precise date and story title were never given. Very cleverly Saward and Nathan-Turner arranged a cameo appearance for Matthew Waterhouse in the following story, TIME FLIGHT, to ensure his name could justifiably appear in the *Radio Times* credits for the week following EARTHSHOCK, thereby not giving the game away about his demise.

Indeed, as if to stress his invincibility, Matthew Waterhouse turned up on TV twice the week after the final episode of Earthshock was broadcast; firstly for his TIME FLIGHT cameo, then as a guest, alongside Beryl Reid and a couple of Cybermen, for the Peter Davison edition of **This is Your Life**, shown on March 24th by Thames Television (see **IN•VISION** 62 for full details).

According to John Nathan-Turner's comments at subsequent conventions, the BBC switchboard was jammed with calls protesting at Adric's death in the series…

The serial was broadcast over four nights in March 1981. It was rerun in 1982 but as two fifty minute episodes shown August 9th and 16th. Australasia got the serial in 1982, but the USA had to wait until 1983 for the ninety minute TV movie version. Holland waited even longer, until January '86, for AARDSCHOK.

Busy with the TV series and unhappy with the attempt he had made with THE VISITATION, Eric Saward declined his option to novelise EARTHSHOCK as a Target book, handing over the chore to Ian Marter who completed it in time for a 1983 release. The first cover was a very unrepresentative photograph of Peter Davison brandishing Ringway's pistol.

TRIVIA:

As well as all the cast members in the flashbacks, and Johnny Byrne for use of his character, Nyssa, copyright payments were also paid to Gerry Davis and to the estate of Kit Pedler for the use of Cybermen.

Saward's line, spoken by the Doctor in part one, "I'm going outside now. I might be gone some time" was pinched from the film *Scott of the Antarctic*, which in turn took it from Scott's diary account of Titus Oates' last known words.

In her autobiography, Beryl Reid reminisces about how she tried to inject levity into the recording of EARTHSHOCK, following up lines about coming out of warp drive with comments about emerging onto the A40. Alec Sabin began a long stint as a BBC World Service announcer and newsreader in the early 1990s.

The Doctor's line to Tegan, "Brave heart", is in the camera script. For a while it was claimed to be an ad-lib by Davison that Saward liked so much that he began including it in future scripts.

Conversely, Janet Fielding now looks back with loathing on her line about being "…just a mouth on legs".

Allegedly it was Peter Davison who first rang John Nathan-Turner with the news that a Floor Assistant was clearly in view during a shot of Cybermen marching in episode three. The recipient of the call was not amused. In addition, the shadow of an android is clearly visible when Scott glances behind him in episode one.

When the Cybermen attack the last three troopers as they enter the TARDIS in part four,the female trooper is killed outside — but is one of the survivors in the subsequent console room scenes, and later bridge sequences. The last surviving troopers are called Marshall and Brooks. It is probably coincidence that the seminal *Complete Guide to [American] Primetime Network TV Shows* is written by Brooks and Marsh. Other troopers named include Bane, Collis, Seaton and Foster.

CONTINUITY:

In theory, Earth should have been safe once the freighter began to time travel, as the Solar System is rotating around the galactic core and would not have been in the same position sixty-five million years ago. However, it could also be argued that as a galactic object, the freighter would naturally rotate too — so that the relative movement was nil.

The continents of prehistoric Earth are roughly the same as in the present day, implying that continental drift may not exist in the **Doctor Who** universe. In addition, the freighter seems set to impact near India — not in the Gulf of Mexico, as the dinosaur-exterminating asteroid is believed to have done.

The Moon cannot be seen in shots of the Earth — whether this indicates that the Silurians had yet to be scared into their shelters by its arrival, or that it was merely on the other side of the planet is a matter for debate.

The participants in the Galactic Conference are not specified, but EARTHSHOCK takes places in 2526, fourteen years before FRONTIER IN SPACE, and six years after the Earth-Draconia war, so their presence may be assumed. The Cyber-flashback *appears* to demonstrate that both REVENGE and TOMB OF THE CYBERMEN take place before this date. The Doctor statesonce and for all that Mondas was the Cybermen's original home planet.

While the TARDIS has 'limitless power', its transmitter has only limited output. This conflicts somewhat with CASTROVALVA, where the TARDIS is unable to generate sufficient power to escape the Hydrogen Inrush. Perhaps Tegan meant "limitless by everyday standards"? How an 'ultra-sonic' transmission from the Androids could be received in outer space is unclear.

Nyssa, Tegan and Adric do not recognise the Cybermen, even by reputation and hence have never encountered them before. I•V

EARTH SHOCK

Series 19, Story 6
Serial 121, Code 6B
Episodes 578-581

Cast:

The Doctor [1-4]	Peter Davison
Nyssa [1-4]	Sarah Sutton
Tegan [1-4]	Janet Fielding
Adric [1-4]	Matthew Waterhouse
Lieutenant Scott [1-4][1]	James Warwick
Professor Kyle [1-4][1]	Clare Clifford
Cyberleader [1-4]	David Banks
Cyberlieutenant [1-4]	Mark Hardy
Sergeant Mitchell [1][1,3]	Ann Holloway
Snyder [1][1,3]	Suzi Arden
Walters [1][2]	Steve Morley
1st Trooper - Bane [1][1,3]	Anne Clements
2nd Trooper - Carter [1][1,3]	Mark Straker
Briggs [2-4][4]	Beryl Reid
Berger [2-4][4]	June Bland
Ringway [2-3][4]	Alec Sabin
1st Crew Member - Vance [2][4,5]	Mark Fletcher
2nd Crew Member - Carson [2][4,5]	Christopher Whittingham

[1] Also appears on film
[2] Only appears on film
[3] Studio of 10th-12th November Only
[4] Studio of 24th-26th November Only
[5] And reprise in part three

Small & Non-speaking:

Troopers	Ian Ellis [1][6]
	Jonathan Evans [1-4][7]
	Stephen Whyment [1-4][6,10]
	Nikki Dunsford [1-4][6,10]
	Kevin O'Brien [1][6,10]
	Philip Chant[6]
	Miles Ross [1][10]
	Lisa Clifton [1][6,10]
	Lynne Brotchie [1,2][6,10]
	Linda French [1][6,10]
Androids [1,2]	Carolyn Mary Simmonds[9]
	Barnie Lawrence[9]
Crew Members	David Melbourne [3][9]
	John Towns [3][9]
	Tim Goodings [3][9]
	Val McCrimmon [3][9]
Cybermen	Michael Gordon-Browne
	Jeff Wayne [1-4][8,11]
	Peter Gates Fleming [1-4][8,11]
	Steve Ismay [3,4][9]
	David Bache [3,4][9]
	Graham Cole [3,4][9]
	Norman Bradley [3,4][9]
Unspecified - Troopers? [1]	Mary Eveleigh[9]
	Jennie Persiva[9]

[6] Appear on film
[7] Replaced Ian Ellis for studio
[8] Replaced Peter Gates-Fleming, charged to episode 3
[9] Walk-On 1
[10] Extra, made up to Walk-On 1, charged to part one
[11] Reprise from episode one only

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Malcolm Clarke
Special Sound	Dick Mills
Production Assistant	Jane Ashford
Production Manager	Geoffrey Manton, Elinor Carruthers
Assistant Floor Manager	Nick Laughland
Floor Assistant	Sarah Woodside
Studio Lighting	Fred Wright
Technical Manager 2	Alan Jeffrey
Studio Sound	Alan Machin
Grams Operator	Tony Revell
Electronic Effects	Dave Chapman
Vision Mixer	James Gould
Videotape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	Keith Hopper
Assistant	Nick Squires
Grips	Dave May
Film Sound Recordist	John Gatland
Assistant	John Crossland
Film Lighting	Paul Evemy
F.O.M.	Graham Richmond
Film Editor	Mike Houghton
Costume Designer	Dinah Collin
Assistant	Pat Jackson
Make-Up Artist	Joan Stribling
Assistants	Linda Burr, Juliet Mayer, Lesley Bond, Demelza Rogers
Dressers	John Atkins, Heather Williams, Stephen George, Sheila Price, Gale Clarkson, Joanna Dawn, Tony Moore, Ray Davies
Visual Effects Designer	Steve Bowman
Title Sequence	Sid Sutton
Property Buyer	Barbara Horne
Show Working Supervisor	Alec Crichton
Graphic Designer	Ian Hewitt
Designer	Bernard Lloyd-Jones
Production Secretaries	Jane Judge
Production Associate	Anji Smith
Writer	Eric Saward
Script Editor	Antony Root
Creator of Nyssa ©	Johnny Byrne
Creators of the Cybermen	Kit Pedlar and Gerry Davis
Producer	John Nathan-Turner
Director	Peter Grimwade

Programme Numbers:

Part 1:	50/LDL/D217Y/72X
Part 2:	50/LDL/D218S/72X
Part 3:	50/LDL/D219L/73X
Part 4:	50/LDL/D220F/72X

Enterprises Number: AEEL160S

Filming: Thursday, 29th October 1981

Recording: 10th-12th November 1981, TC8
24th-26th November 1981, TC8

Transmission:

Part 1:	8th March 1982, 6.55pm BBC1 (24'22", 18. . -19. .)
Part 2:	9th March 1982, 7.05pm BBC1 (24'23", 19. . -19. .)
Part 3:	15th March 1982, 6.55pm BBC1 (24'24", 18. . -19. .)
Part 4:	16th March 1982, 7.05pm BBC1 (24'28", 19. . -19. .)

Repeated:
Repeated:

Part 1:	15th August 1983, BBC1
Part 2:	16th August 1983, BBC1

Audience, Position:

Part 1:	9.3m, 45th
Part 2:	9.0m, 50th
Part 3:	9.9m, 32nd
Part 4:	9.1m, 40th

Books

BANKS, David: ***Doctor Who** : Cybermen* (Who Dares/Silver Fist, 1988)
BROOKS & MARSH: *The Complete Guide to Primetime Network TV Shows* (1981...)
CORNELL, TOPPING and DAY: *The **Doctor Who** Discontinuity Guide* (1995)
DAVID, Peter: *Vendetta* (1990)
L'OFFICIER, Jean-Marc: *The **Doctor Who** Programme Guide* (1981)
MARTER, Ian: ***Doctor Who**: Earthshock* (1983)
NATHAN-TURNER, John: ***Doctor Who** - The Companions* (1986)
ODLE, EV: *The Clockwork Man* (1923)
SAWARD, Eric: ***Doctor Who:** The Visitation* (1982)

Magazines

Castrovalva 1 (1984, John Nathan Turner comments that Adric was originally to have been saved)
Castrovalva 2/3 (1986, Keith Topping suggests the Doctor compares the Cyberleader to his REVENGE equivalent in part four)
Cybermag 4/1 (1989, David Reid asks why the androids attack the archaeologists; and how they got onto the freighter)
Dark Tower (1984, Dric is attention seeking in part one)
Deva Loka 4 (1985, Nick Lee notes traditional structure)
DWB 11 (1984, Gary Levy thinks plot let down by scripting)
DWB 15 (1984, Gary Kaill feels it has a 'raw' quality)
DWB 17/18 (1984, Colin Barron suggests EARTHSHOCK lacks the philosophical core of earlier Cyber-stories)
DWB 36/37 (1986, Justin Richards suggests the story is more to do with tension than shock)
DWB 57 (1988, Eric Sward interview)
DWB 61 (1988, Antony Howe comments that Adric's death substitutes for a proper ending)
DWB 68 (1989, Peter Linford thinks Earthshock A 'VACUOUS RIP-OFF')
Doctor Who Monthly 63 (1982, preview)
Doctor Who Monthly 66 (1982, review)
Doctor Who Magazine: 89 (1984, Gary Russell feels the story is 'sensational')
Doctor Who Magazine 116 (1986, Richard Marson descrbes it as 'intense')
Doctor Who Magazine 118 (1986, Maxwell Rowan comments on Kyle)
Doctor Who Magazine 143 (1988, David Banks comments on the Leadre's reaction to the Doctor's 'flower' speech)
Doctor Who Magazine 148 (1989, Eric Saward interview; he would have preferred more humour)
Doctor Who Magazine 150 (1989, Stephen James Walker notes claustrophobia of earlier Cyber-tales is present)
DWAS Plotlines 19: (Claims Saward referenced earlier stories)
Eye of Horus 9 (1985, James Warwick interview)
Five Hundred Eyes 3 (1988, Ian Levy feels episode one is too good for the rest of the story)
Flight Through Eternity 2 (1986, David McCambridge suggests that viewers will know the other companions are safe because there are no expendable regulars left, and notes that fans disliked Adric)
The Highlander 6 (1986, Brian Robb comments on the overdose of continuity prefiguring the unprecedent death of a companion; notes Adric's isolation in episode one)
International Electromatix 6 (1990, Allan Scott notes the freighter is time travelling when the escape pod ejects!)
The Key 4 (1989, Moray Lang notes Nyssa's reaction to Kyle's death)
Logic Gate 2 (1985, Brian Taylor feels the pace prevents proper analysis and disguises faults)
Mandragora Helix (1984, Gareth Lonnen comments that Nyssa ia familiar with grief, Tegan is not)
Monstercon booklet (1986, David Howe asks how the bomb reached the cave)
Muck and Devastation 5 (1989, Peter Grimwade comments on emotional Cybermen - this came from the script)
Neutron Flow 1 (1984, notes the philosophical undertone of the story, stressed in the Doctor/Cyberleader debate)
Opera of Doom 1 (1985, Grimwade comments of theatrical style of the story)
Panopticon 6 (1985, John Connors feels EARTHSHOCK breaches normal styles)
Purple Haze (1991, Christopher Priest comments on *The Enemy Within*)
Rassilon 3 (1985, Gareth Lonnen notes the hindsight-irony of certain lines)
Second Dimension 3/8 (1990, David Banks comments)
Shada 15 (1983, Graeme Wood comments on high number of coincidences in story)
Shada 18 (1984, Doug Smith notes contrast between locations)
Skaro 4/1 (1983, Alan MacKensie comments on the story's debt to *Alien*)
Skonnos 10 (1985, Terry Kerr thinks it a run-around devoid of plot)
Skonnos 12 (1986, Richard Gregory comments on trooper uniforms)
Sonic Waves 4 (1985, Robert Cook claims Adric achieves something through his death)
Space Rat 2 (1983, Jackie Marshall notes the logic of the androids behaviour, and that Adric need not have died, as he'd already saved Earth. She describes in convincing detail how emotions prove not to be weaknesses; though they result in Adric's death, they also allow Tegan to save the Doctor)
Stock Footage 4 (1986, Craig Hinton preferred the title Sentinel)
The Sun, 4/12/81 (John Nathan Turner comments on Adric's imminent departure)
TARDIS Special (1983, Neil Murray remarks *on 'sixties feel'* of part three)
TARDIS Time Scan 1 (1986, David Banks thinks his part beautifully written)
Telos 4 (1984, AJ Lewis notes debt to REVENGE)
Time Screen 3 (1985, Andrew Pixley thinks Nyssa's attack on the Lieutenant is out of character)
Tranquil Repose 6 (1988, Carl Simmons comments on TOMB-related imagery)
TV Zone 16: Peter Davison interview; he requested a Cyber-story.
Unearthly Child 1 (1984, Andrew Glizzard desparages plot)
The Visitor (1984, Val Douglas notes that the Doctor has always been willing to kill, as he does here)
Zeiton 7 2 (1985, Nigel Adams regards it as a new, cinema influenced, style of Who; David Banks describes the challenge of playing an emotionless being)
Zeiton 7 3 (1987, Gordon Brady thinks Adric and the Doctor's argument is padding; Nigel Adams notes Ringway is the obvious traitor; Melvyn Ferris notes focus on Adric)
Zygon 3 (1985, Richard J Smith notes that Scott is sympathetic, and attributes this to Warwick's performance)

Theatre

The Jungle Book

Cinema

Alien
The Assassination Bureau (1969
The Belles of St Trinians (1954)
Dr Phibes Rides Again (1972)
Entertaining Mr Sloane (1970)
The Killing of Sister George (196
No Sex Please, We're British (19
Outland (1981)
A Shot in the Dark (1968)
Spare a Copper (1940)
Star (1968)
Star Wars (1977)
Two Way Stretch (1960)

Television

Battlestar Galactica (ABC, 197
Blake's 7: *Pressure Point* (BBC
Buck Rogers in the 25th Centu 1979-81)
Coronation Street (Granada, 1
The Cuckoo Waltz (ITV)
Did You See? (BBC, 1979-87)
Doctor Who (BBC, 1963-89)
Edward VII (ATV, 1978)
The Good Old Days (BBC 196?-83)
The Goodies (BBC/ITV 1970-81)
The Hitch-Hiker's Guide to the Galaxy (BBC, 1981)
I Claudius (BBC, 1975)
Juliet Bravo (BBC, 1978-85)
Late Night Line-Up
Monitor (BBC)
The Nightmare Man (BBC, 1981)
Not So Much a Programme, More a Way of Life (BBC)
The Onedin Line (BBC, 1971-80)
The Professionals (Mark One, 1977-82)
Rock Follies (LWT, 1976-77)
Show Time
Smiley's People (BBC, 1981)
Smike
Space 1999 (ITV, 1975-77)
Star Trek: The Next Generation - *Q Who?* and others.
Terrahawks (Central, 1983-5)
Tonight (BBC)
The World of Wooster (BBC)
This is Your Life (Thames, 1982)

Doctor Who

Black Orchid
Carnival of Monsters
Castrovalva
Colony in Space
The Dalek Invasion of Earth
Day of the Daleks
The Deadly Assassin
Earthshock
The Enemy Within (unproduced)
The Five Doctors
Four to Doomsday
Full Circle
Genesis of the Cybermen (unproduced)
Genesis of the Daleks
The Invasion
K•9 and Company: A Girl's Best Friend
The Keeper of Traken
Kinda
Logopolis
The Mind of Evil
The Moonbase
Nightmare of Eden
Revenge of the Cybermen
The Sea Devils
The Sontaran Experiment
Spearhead from Space
The Tenth Planet
TimeFlight
The Tomb of the Cybermen
The Visitation
The War Games
The Web of Fear
The Web Planet
The Wheel in Space

Music

Doctor Who The Music (BBC 1983)
Fossils: Carnival of the Animals (Saint Saens)

Next Episode:

TIMEFLIGHT

Speedbird Concorde 192 is now boarding for the trip of a lifetime...